

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY

LOU REED

AND THE

WRIGHT GIRLS

Desire to sincerely thank members of the United Booking Offices for the many kindnesses and courtesies received during the past season; and last, but not least, our manager, Jack Curtis, of Rose and Curtis.

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The NEW YORK CLIPPER

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LOEW, FOX, MOSS HOUSES RAISE ADMISSION PRICES

**Riviera and Audubon Boxes Go to Seventy-Five Cents with
Corresponding Increases Throughout Rest of
Theatres and Circuits**

Giving as their reason that the cost of everything from acts and films to ushers and scrub women, has advanced during the past year, the management of the Loew, Fox & Moss combination theatres and many motion picture houses throughout the city, last Monday put into effect an admission scale of prices which is from five to twenty-five cents in advance of the prices heretofore charged. The advanced rates were put into effect without notice.

The greatest increase was of box seats at Fox's Audubon and Riviera theatres, where, on Saturdays, Sundays and holidays, the admission will be seventy-five cents instead of fifty, as in the past.

With the exception of the Bedford and Bay Ridge theatres, in Brooklyn, and a few of the straight picture houses, all of the Fox theatres made a slight increase in their admission prices.

At the Audubon the orchestra seats in the evening are now thirty-five cents, instead of twenty-five, with the same price prevailing in the front balcony. Seats in the rear of the balcony are now twenty-five cents, instead of fifteen. On all other days than Saturdays, Sundays and holidays, the price of boxes will be fifty cents.

The matinees on Saturdays, Sundays and holidays will call for the evening scale of prices. For the week day matinees the first fifteen rows in the orchestra will be reserved at twenty cents, instead of fifteen, and the balance of the orchestra will be fifteen cents instead of ten. The front of the balcony will also be fifteen cents, while the rear will be sold at ten. The price of boxes at this performance will be thirty-five cents instead of twenty-five cents.

At the Riviera, the front of the orchestra will be reserved at fifty cents instead of twenty-five, with the rear selling at thirty-five instead of twenty-five. The front of the balcony will be fifty cents also. The rest of the house, which formerly sold at fifteen cents, now brings twenty-five cents, with boxes selling at seventy-five cents. At the week day matinees the orchestra will be twenty-five instead of fifteen cents, and the balcony is fifteen instead of ten cents, with boxes selling at thirty-five instead of twenty-five cents.

At the City Theatre, another Fox house, on Sunday and holidays the orchestra and balcony are thirty-five instead of twenty-five cents, and the second balcony twenty instead of fifteen cents, with boxes selling at fifty cents. For the balance of the week, the entire orchestra and balcony will bring twenty-five cents, the orchestra price remaining the same, but the balcony being increased ten cents. The second balcony will be fifteen instead of ten cents, and prices for boxes in the afternoon will bring thirty-five cents and in the evening fifty cents.

The Academy of Music, which has a straight picture policy on Sunday and holi-

days, now charges thirty-five instead of twenty-five cents for the orchestra and balcony, with the two upper balconies selling at twenty-five instead of twenty cents.

On the other nights of the week the orchestra is selling for twenty-five cents, as heretofore, with the price of the upper part of the house being increased from fifteen to twenty cents. At the matinee, the orchestra is advanced from fifteen to twenty cents and the upper part of the house is fifteen instead of ten cents.

The New Star Theatre, which plays vaudeville and pictures, and is located in the east part of Harlem, has also made a small increase in its admission prices. On Sundays and holidays the entire orchestra brings twenty-five cents instead of fifteen and twenty-five cents, as in the past, and the balcony calls for an increase of five cents, changing from fifteen to twenty cents. The gallery will remain at ten cents. The price of boxes will remain at thirty-five cents.

On week day evenings, the entire orchestra brings an admission of twenty cents. In the past, the first twelve rows sold at twenty-five cents, with the other seventeen going at fifteen cents. The entire balcony is fifteen now instead of ten cents and the gallery ten instead of five cents. The price of box-seats is advanced from twenty-five to thirty cents.

In the afternoon, the entire orchestra brings twenty instead of fifteen cents for the first twelve rows and ten cents for the balance. The balcony remains at ten cents and the gallery at five cents with boxes still selling at twenty-five cents.

The Crotona Theatre, in the Bronx, will get thirty-five cents for the orchestra in the evening instead of twenty-five cents and thirty cents for the front of the balcony instead of twenty cents. The balance of the balcony is twenty-five instead of fifteen cents. The boxes are fifty cents. In the afternoon, the orchestra brings twenty instead of fifteen cents, and the first balcony fifteen instead of ten cents. The second balcony is ten cents, with boxes selling for twenty-five cents.

The Fox vaudeville houses in Brooklyn are charging the same scale of prices. At the Nemo Theatre, a picture house located at One Hundred and Tenth Street and Broadway, the entire house, in the evening, is twenty-five cents now instead of fifteen cents and, in the afternoon, fifteen instead of ten cents.

The Loew Circuit have only advanced the scale of prices in four of their houses up to date. They are the De Kalb, Warwick and Palace in Brooklyn and the Avenue B Theatre on the lower East Side. It is expected, however, that an increase will be made in the balance of the theatres on this Circuit Oct. 1. At these houses, the price of boxes is thirty-five instead of twenty-five cents, the orchestra twenty instead of fifteen cents and the balcony

(Continued on page 5.)

TEXAS GUINAN IS "BROKE"

LOS ANGELES, Cal., Aug. 30.—Texas Guinan was summoned before Judge Monroe in supplementary proceedings here this week, to give an account of her assets in the matter of satisfying a judgment obtained against her by the National Advertising Co. on a stockholders liability. She has been here on a motion picture venture for the last few weeks and claims she is "broke," but says she is negotiating with a film company here for a contract. The Court continued the case until Sept. 21 for the evidence of her mother and the representatives of the film company.

FRANCIS FAY MUST PAY WIFE

Francis Fay, having failed to file an answer to his wife's complaint in her action to recover \$2,500 which she claims to have lent him, will now have to pay \$2,556.31 according to a judgment awarded Miss White in the Supreme Court last week. House, Grossman and Vorhaus, who represent Miss White, after taking an inquest for judgment, immediately filed their claim in the office of the County Clerk and turned it over to Sheriff Al. Smith for execution.

TAILOR SUES SOCIETY AUTHOR

F. L. Dunne and Co., Fifth Avenue tailors, obtained a judgment in the Municipal Court against Preston Gibson, the playwright and society man for \$636.29 last week. They claim that Gibson last May obtained clothes from them for this amount and failed to pay for them. The judgment was filed in the County Clerk's office last week by A. W. Gray, attorney for the plaintiff.

ALBANY LIKES "BRANDED"

Albany, N. Y., Sept. 3.—"Branded," Oliver D. Bailey's new melodrama, described as a drama in heredity, opened to-night at Harmanus Bleecker Hall, before a large audience. The company included Christine Norman, A. H. Van Buren, Geoffrey Stein, Blanche Moulton and Guy Hitner. The play was well received.

SCHWARTZ OPENS NEW HOUSE

Sol. Schwartz, who is managing the Dyckman Street Theatre under its new policy, on Monday opened a new house in Mt. Vernon. He has taken possession of the New Playhouse there which seats 800 persons and is presenting a feature picture program.

DeCOURVILLE'S RETURN DELAYED

Albert DeCourville, who left New York several weeks ago on the *Baltic* to return to London, has not yet reached home. After leaving port, it is reported that the boat turned back to Halifax to avoid an enemy ship and did not start on her way again until Tuesday last.

CONWAY TEARLE IS SUED

Asserting that Conway Tearle, an actor, failed to pay them commissions for engagements they procured for him, the American Play Company obtained a judgment of \$654.24 against him in the Municipal Court last week.

INDIANAPOLIS M'G'R. PROMOTED

INDIANAPOLIS, Aug. 29.—William Showmaker, known professionally as Sydney Jerome, is now manager of the Lyric Theatre, succeeding Henry K. Burton, who has been promoted to the post of general representative of the theatrical firm of Barton and Olson.

LOEW LOSES LINCOLN SQ. THEATRE

COMPETITOR GRABS LEASE

Marcus Loew will have to give up the operation of the Lincoln Square theatre, Oct. 1, unless he can make arrangements with the Cinema Amusements, Inc., for further occupancy of the theatre, as the latter, without Loew's knowledge, has obtained a lease on the theatre for a period of five years from that time at an annual rental of \$45,000. This lease was made July 11 last, with Chas. E. Miller, of the Empire Square Realty Co., who owns the property, and was recorded in the Register's office on July 12 last.

About seven years ago, Loew obtained the house from Chas. E. Blaney, who, at that time, was operating a stock company there. The rent at the time was said to be in the neighborhood of \$45,000 a year. After running the house for a little more than a year Loew is said to have obtained a reduction of \$18,000 a year in the rent and made a lease for the premises of five years which expires October 1 next. At that time, Loew was granted an option for a renewal of the lease, providing he exercised it in the early part of July. However, it is said that he did not take advantage of the option at the time it was due and Louis B. Schindler and Herman Schoenbach, who conducts the Grand Opera House, New York, the Strand theatre, Hoboken, and are interested in the Olympic theatre, Brooklyn, got into touch with Miller and had him execute a lease for the Lincoln Square to him.

It is said that a few days after the date when Loew was to exercise his option, he communicated with Miller and asked him that they could not do this as the premises had already been leased to Schindler and Schoenbach. Loew was then in a quandary and is said to have consulted to prepare a new lease. They informed counsel, who informed him that the new lease was legal and that the holder of it would be entitled to the premises at the expiration of the Loew lease.

It is said that overtures were then made to Schindler and Schoenbach from various sources for the purchase of the lease. According to Schoenbach, a certain real estate man offered them \$50,000 on behalf of an unknown client for the lease. But they informed the agent that they were not desirous of disposing of it, as they intended operating the house in conjunction with the Grand Opera House, which is now presenting split-week vaudeville and feature pictures.

It is claimed that only recently Loew expended more than \$5,000 in overhauling and redecorating the house, one of the improvements being the erection of a marquee on the Broadway entrance of the house.

Schoenbach and Schindler are not members of the V. M. P. A., as far as the Grand Opera House is concerned and it is said that it is hardly likely that they would be accepted with the Lincoln Square if they were to operate it, as that organization would uphold the cause of Loew, one of its members. It is likely, however, that the case will get into the courts.

TRUCE IN CINCINNATI STRIKE

CINCINNATI, O., Sept. 2.—At the opening of the Grand Opera House tonight, with "Dew Drop Inn," it became apparent that the musicians have weakened in their demands and threats of a strike. Instead of being a performance of an "orchestra-less" musical comedy, the orchestra pit was just as full and just as noisy as ever. Chairman Joseph Sibey of the committee named by the musicians to meet the theatre managers said that the union men had decided upon a week's truce and would play pending an agreement.

The theatre managers, it is said, are standing by their refusal to grant a thirty-week clause in the new contracts. Compromises on the wage demands have been made and it is expected that the musicians soon will reduce their demands for the long-season contract.

MORE TROUBLE FOR FAY

After getting into "heaps of trouble" through being made a defendant in two actions and a plaintiff in another, all of which were brought in the Supreme Court, Francis A. Fay, the actor, finds that he will have to reimburse Sam Golding, who was his legal representative in these actions, to the extent of \$776.41.

This decision was reached in the Municipal Court last week, when Fay failed to defend the suit brought against him by Golding to collect money for legal services and advice. Horace London, attorney for Golding, filed judgment for the above amount in the office of the County Clerk last week, and had an execution issued and given to Sheriff Al. Smith for service.

A. E. A. EXTENDS SUIT

Justice Guy, in the Supreme Court last Friday, signed an order allowing the Actors' Fund to include Jane and A. T. Hoge as defendants in the suit it has brought against the Hoge Estate Trustees. The suit is to restrain them from taking possession of the property willed to the Actors' Fund by John Hoge located at Fifth avenue and Forty-third Street and valued at \$500,000.

After these defendants are served with the papers in the case Ditenhoefer, Fishel and Knox, attorneys for the Fund, will ask the Court to appoint a receiver to collect the rents of the property until litigation instituted in Zanesville, Ohio, is settled.

HARTFORD FAIR OPENS

HARTFORD, Conn., Sept. 3.—Charter Oak Park opened its gates today for the big Connecticut Fair, which was largely attended. The list of free acts presented was conceded to be the best ever and included: The Flying Moores, the Montrose Troupe of acrobats, The Hawaiian Band, Stewart and Mercer, Miss Harper, Harry Henry and Rube Haskell. The music is furnished by two bands, Colt's Armory Band, conducted by Theodore P. Ford, and the Vassar Ladies Band, conducted by Mme. Dial.

BERNHARDT PROGRAM CHANGED

Mme. Bernhardt has changed her program for the matinees of Thursday, Friday and Saturday. She will on those occasions appear as the wounded soldier in "Du Theatre au Champ d'Honneur," in response to an insistent demand. Last season her patriotic portrayal of the soldier thrilled her audiences.

At the evening performances she will act in "Hecube" and "L'Aiglon."

QUITS ACTING TO SELL AUTOS

S. Greenblatt has quit the show business for the commercial and has associated himself with the Pathfinder Automobile Co. For the past five years he has been appearing under the name of Harry Tick Green and, in order to take up his new line, had to cancel several engagements for this season.

TRAINER HAS ANIMAL STORE

Harry Hoile, the old wild animal trainer, is still alive. He is running an animal and bird store at 19 New York Avenue, Union Hill, N. J.

NEWARK PARK CLOSES

NEWARK, N. J., Sept. 3.—Hillside Park closed today a most successful season.

RAILROADS ARE REFUSING TO CARRY SHOWS

GOVERNMENT USING EQUIPMENT

Theatrical producers have come face to face with a railroad problem regarding the hauling of their shows during the past week, which is likely to cost them many thousands of dollars. The condition has arisen through the Federal government commandeering railroads for the next three weeks for the transportation of troops to the mobilization and cantonment points.

A number of the roads west of Chicago have even refused to accept any contracts to haul theatrical companies during that period while the Eastern roads have issued an ultimatum stating that they will haul shows, but that the owners must be willing to make sacrifices to the extent of carrying a minimum of equipment and utilizing day coaches and Pullman cars to their capacity. The Federal government has mapped out a routine of transportation for all of the roads in the country whereby more than a million men will be moved to mobilization and cantonment points throughout the country.

The situation in the West, particularly around Chicago, is very serious especially with respect to the giving of baggage cars to theatrical troupes. Many of the roads are willing to carry the shows in coaches and Pullman cars during that period, but absolutely refuse to make any promises to furnish baggage cars for the transportation of scenery and other equipment. The Chicago, Rock Island and Pacific, and the Chicago, Milwaukee and St. Paul roads, have absolutely refused to handle any theatrical business during this period, claiming that they have orders to handle about 60,000 soldiers during that time.

Several other Western roads, such as the Chicago and Northwestern, Chicago, Burlington and Quincy and the Santa Fe, are taking business contingent upon government orders.

The Eastern roads, even though they will be heavily taxed, have not refused to issue contracts for transportation in this locality. But all of them have agreed that they will not release any of their equipment, such as day coaches and baggage cars, for any jumps beyond Chicago and St. Louis.

W. B. Lindsay, who handles the theatrical business for the Lehigh Valley Railroad, carrying more than one half the theatrical business going out of New York, says that his road is making a survey of the equipment carried by all shows before contracts are issued for transportation. The reason for this is so that they can figure the minimum number of baggage cars necessary to carry a show as in the past some shows have been using four and five cars to carry equipment which could be easily placed in two or three cars. Lindsay says:

"We are advising producers to send out their shows as light as possible during this period, with regard to equipment. We also tell them that they will have to stand a bit of discomfort with respect to day coaches, for we must insist now that two persons occupy each seat in these coaches. Therefore, shows which have been accustomed to have two cars in the past will have to use one now. This condition will prevail, we hope, for only a short time, and we crave the indulgence and forethought of the theatrical people during that period."

One of the first producing concerns to encounter the Western difficulty was Selwyn and Company, which tried to obtain transportation for "Fair and Warner" in the West. They applied to the Chicago, Rock Island and Pacific and the Chicago, Milwaukee & St. Paul for transportation during the present month. Both of these roads flatly refused to make the haul. They then approached the Chicago & Northwestern, over whose lines they would be compelled to make a detour to reach the points of engagement and this road said it would accept the contract for the haul providing the government, in the meantime, did not commandeer their equipment.

INA CLAIRE

Miss Ina Claire, whose portrait is published on the front cover of this issue of the CLIPPER, will make her initial appearance on the dramatic stage under the direction of David Belasco this week.

Miss Claire will be seen in the leading part in a new comedy, "Polly with a Past," by George Middleton and Guy Bolton, with which Mr. Belasco will open the Belasco Theatre on Thursday night of this week.

Miss Claire's appearance in this play is to be looked forward to with unusual interest, she having been identified heretofore as a musical comedy star and one of the cleverest mimics of the stage.

ACTRESS EXONERATES HUSBAND

LOS ANGELES, Cal., Aug. 30.—Mabel Baker, musical comedy actress, has made a statement exonerating her husband, Claude G. Lewis, of having any part in the attack made upon her yesterday morning in her room at the New Broadway Hotel. After she was attacked she was in a delirious state, and said she may have mentioned her husband's name, but had not accused him of beating her. Following her statement the police arrested Benjamin F. Herring, former night clerk at the New Broadway, and he was held pending a further investigation of the case. Mrs. Lewis is improving and will recover.

PERFORMERS AID SMOKE FUND

During the past week, the following performers appeared at Loew's American Theatre and auctioned off gifts for the benefit of the Sun's Tobacco Fund:

Monday, The Dolly Sisters; Tuesday, Roscoe (Fatty) Arbuckle; Wednesday, Raymond Hitchcock; Thursday, Norworth and Lorraine; Friday, Will Rogers appeared with a bevy of "Follies" beauties to help him out. Among the gifts was an embroidered handkerchief from Mrs. Woodrow Wilson, which brought \$500.

OPERA HOUSE WANTS SHOWS

HUTCHINS, Kan., Aug. 27.—The Opera House at Junction City, this State, wants musical comedy attractions. Chandler Lee and his Ginger Girls played there last week to packed houses. Nine-tenths of the audiences were soldiers, who were encamped at Fort Riley. The Chandler Lee company has been giving special matinee performances in all towns where soldiers are encamped for the benefit of the soldiers' mess funds.

MANAGER MARRIES ACTRESS

OKLAHOMA CITY, Okla.—Tex Valentine, manager of the Quality Maids company, and Vida Van Allen, a member of the company, were married in this city last week. After the ceremony a dinner was served at the Lee Hutchins Hotel, in which members of the company and personal friends in the city participated.

AMERICAN ACT DOING WELL

LONDON, Eng., Aug. 24.—Pierce and Roslyn are playing the London Syndicate Tour and will continue with it till November. They play the Palladium two weeks beginning October 1. They expect to spend Christmas with their folks in the United States, but must return to fill their bookings which run into 1920.

ACTOR MAKES SPEECH

BOSTON, Mass., Sept. 2.—Donald MacDonald addressed a meeting held by the local anti-saloon league here tonight and said he was in favor of temperance to the point of prohibition. MacDonald is appearing here with the "Have a Heart" Co.

QUITS ACT OWING TO BREAKDOWN

KANSAS CITY, Aug. 29.—Mrs. Harlan E. Knight, a member of the "Chalk Line" act, which played Pantages Theatre here last week, suffered a nervous breakdown and was compelled to return to her home in the East.

MARC KLAU RETURNS HOME

Marc Klaw has returned to New York from the far West where he helped organize the Klaw and Erlanger stock company now playing on the Coast.

INTERNATIONAL OPENS ITS SEASON

EIGHTEEN HOUSES NOW RUNNING

The International Circuit officially inaugurated its season last Monday, when sixteen houses throughout the country opened their doors with its attractions.

Several of the houses on the circuit this year are new and judging by the business done at the opening performance have a prosperous season ahead of them. Altogether there are eighteen houses open on the circuit at present, the Shubert Theatre, Milwaukee, and the Southern Theatre in Columbus, having opened last week.

The attractions and theatres which opened Monday were "After Office Hours," Lexington, N. Y.; "Come Back to Erin," Emery, Providence; "A Daughter of the Sun," National, Chicago; "Going Straight," Imperial, Chicago; "Girl Without a Chance" (A), Gayety, Louisville; "Girl Without a Chance" (B), Southern, Columbus; "Katzenjammer Kids," Park, Indianapolis; "Leave It To Me," Strand, Hoboken; "A Little Girl in a Big City," Majestic, Buffalo; "The Little Girl God Forgot," Garden, Kansas City; "The Millionaires Son and the Shop Girl," Boyd's, Omaha; "Peg o' My Heart," Poli's, Washington; "Safety First," American, St. Louis; "Step Lively," Majestic, Peoria; "The White Slave," Lyceum, Pittsburgh; "The Unborn Child" (A), Lyceum, Detroit; "Unborn Child" (B), Shubert, Milwaukee, and "Which One Shall I Marry," Prospect, Cleveland.

Tomorrow the Lyceum, Paterson, will open with "The Heart of Weton," and the "Millionaire's Son and the Shop Girl" will move from Omaha to St. Joe, Mo., for the remainder of the week.

Next Monday the following houses will open: Walnut, Philadelphia; Auditorium, Baltimore; Lumberg, Utica; Bastable, Syracuse, and the Avon, Rochester.

"RIVIERA GIRL" CO. LEAVES

The cast of "The Riviera Girl" when it opens for a two weeks' engagement in Philadelphia, prior to its opening here, left today for the Quaker City. The Klaw and Erlanger production will have its premiere on Sept. 10. Among those who have left for Philadelphia to attend the final rehearsals are Wilda Bennett, Sam B. Hardy, Juliette Day, Carl Gantvoort, J. Clarence Harvey, Louis Cassavant, Viola Cain, Frank Farrington, and Eugene Lockhart.

TERESA SHERIDAN IS MARRIED

Teresa Cecilia Sheridan, for five years secretary to Charles E. Ford, of Ford's Opera House, Baltimore, has been married to Sergeant Linton Beckley Arnold, of Co. I, Fifth Maryland Regiment. Miss Sheridan was well known to the theatrical men visiting Ford's.

MAY EXTEND RUN

BOSTON, Mass., Sept. 3.—"Turn to the Right," which opened here last night at the Tremont Theatre for a limited engagement, will probably stay here indefinitely because of the exceptional success that attended its first performance here and the flattering press comments.

COREY OFFERS PRIZE FOR POSTER

Madison Corey announces that he will give a prize of \$100 for the best poster design submitted to him for use in connection with his new musical comedy, "The Grass Widow."

LOUISE DREW IN REVIVAL

Louise Drew will appear with her father this season in the John Drew-Margaret Ilington revival of "The Gay Lord Quex."

MOTHER OF ACTRESS DIES

BELFAST, Me., Aug. 31.—The mother of Goldie Cleveland died suddenly at her home here last week.

OFFER COURSE IN BUSINESS

A course in business training to fit its members for places in the commercial world, both in the theatre and outside, has been announced by the Stage Women's War Relief. This course will start early this month, under the direction of Mrs. Edwin Arden. Enrollments are now being made at 366 Fifth Avenue.

HOUSES RAISE PRICES

(Continued from page 3.)

fifteen instead of ten cents. The prices in the afternoon are ten and fifteen cents instead of ten cents, as heretofore.

In the B. S. Moss Circuit of theatres increases were made in all of the houses but the Regent. It is expected that an increase will go into effect at this house Sept. 15.

The Hamilton Theatre, which is the Moss house on Washington Heights, charges thirty-five cents for the orchestra, instead of twenty-five cents, with the same scale applying to the smoking balcony and twenty-five cents for the rear of the balcony instead of fifteen cents, for the evening performances.

At the afternoon performance the first fifteen rows, which are reserved, bring twenty cents instead of fifteen, with the remainder of the lower floor and the front of the balcony charging fifteen cents instead of ten. The rear of the balcony will be ten cents. The boxes at these performances are thirty-five instead of twenty-five cents.

Moss's Jefferson, which is considered opposition to the City, has at present only raised its prices on Sundays and holidays, getting thirty-five cents for the orchestra and smoking balcony instead of twenty-five as in the past, and twenty-five cents for the rear of the balcony, instead of fifteen cents. The price of boxes remains at fifty cents.

The Prospect, which is the Moss house in the Bronx, has made a slight increase in prices, but the distribution of rebate tickets, which was made last season, has been entirely eliminated. In the evening the orchestra brings thirty-five instead of twenty-five cents; the balcony twenty-five instead of fifteen cents, and the gallery remains at ten cents. The matinee prices bring ten and fifteen cents instead of ten for the entire house.

The Flatbush, which is the Moss house in Brooklyn, has increased for the evening performances the front rows of the orchestra from thirty-five to fifty cents and the balance of the orchestra brings thirty-five instead of twenty-five cents, with the front balcony seats bringing thirty-five instead of twenty-five cents and the balance of the seats selling for twenty-five instead of fifteen cents. The price of smoking loges remains at fifty cents, but boxes are increased from fifty to seventy-five cents.

The prices for Saturday matinee are thirty-five and fifty cents for the orchestra, instead of twenty-five and thirty-five cents, and the front of the balcony brings thirty-five instead of twenty-five cents, with the rear of the balcony selling at twenty-five instead of fifteen cents. The daily matinee scale is ten, fifteen and twenty-five cents, as heretofore.

A number of motion picture houses in upper Harlem and the Washington Heights district have also made a slight increase in price. This was decided upon at a meeting of the exhibitors in that district, held last week. It was agreed to charge twenty cents admission for the evening performance instead of fifteen cents in the better class houses and fifteen cents for the matinee instead of ten cents. The houses which charged ten cents in the past are now charging fifteen cents for the evening performance, and ten cents at the afternoon performances instead of five and ten cents.

It is quite likely, from the high price asked for feature films of the better quality, that the exhibitors throughout the city will be compelled to make an increase in their scale of prices. A meeting of Bronx, Harlem and Yorkville exhibitors is scheduled for next week to take up the proposition and agree on the new scale to be charged and put into effect about Sept. 15.

V.M.P.A. TO TAKE
IN BARRED
HOUSES

FIVE THEATRES WANT TO JOIN

At a meeting of the Vaudeville Managers' Protective Association, scheduled to take place this week, the application for membership in the organization, of five theatres, will be taken up. These houses are among those which were considered as opposition during the White Rats' trouble.

The houses which have put in their application, with the fee necessary for admission, are Fay's Theatre, Providence, R. I.; Alhambra Theatre, Torrington, Conn.; Strand Theatre, Halifax, Nova Scotia; Opera House, St. Johns, Nova Scotia and Mountain Lake Park Casino, Holyoke. It is said that the applications of these houses will be acted upon favorably at the meeting.

The Providence and the two Nova Scotia houses are booked through the M. R. Sheedy Vaudeville Agency and the other two houses through the Eastern Vaudeville Managers Booking Officers. If the first three houses are accepted, all of the theatres booked through the Sheedy office will then be considered acceptable to the V. M. P. A., and agents booking in the circuits affiliated with the V. M. P. A., will again be able to book acts through the Sheedy offices for their entire circuit of houses.

DISSENSION AMONG LIGHTS

Reports reached Broadway during the last week that there has been considerable dissension in the ranks of the Lights since the recent cruise of the organization. It is said that a faction of the club was very much dissatisfied with the net returns from the cruise, claiming that those who had it in charge had shown very poor business judgment in the management of the show.

This faction contended that there was a big waste of money in preparing for the cruise. They claim that a number of persons who rendered their services during the cruise lived at the club house for three weeks prior to it and there obtained every necessity they desired at the expense of the organization, as well as being carried about during the cruise at the expense of the club.

These so-called agitators, claim that, had one performance been given instead of the week of shows, the club would have fared much better in a financial way, especially as far as the net proceeds were concerned. About \$6,000 was taken in on the cruise, but no statement of the net receipts has yet been made to the members. It is said that, as a result of this feeling, one of the men most prominent in the preparation of the cruise, as well as its presentation, has been promiscuous by his absence from the club house for some time.

LAFAYETTE TO HAVE NEW HOUSE

LAFAYETTE, Ind., Aug. 29.—A company has been formed to erect a theatre here at a cost of \$150,000, to be named the Bauer, after the Mayor of the city. The company is composed of ten of the leading business men of the city, each of whom has contributed \$10,000. The theatre will be erected at Seventh and Main Streets. It will have a seating capacity of 1,400 and will house dramatic attractions.

HARRIS SHELVES VEILLER PLAY

On the advice of Collector of the Port Malone, William Harris, Jr., has abandoned the production of "Danger," a melodrama by Bayard Veiller, which depicts a Japanese minister at the head of a band of spies who ferret out government secrets and plot with Germans against this country. The scenery had been built and the cast engaged before Japan became one of our allies.

SAN CARLO OPERA OPENS

The San Carlo Opera Co. opened a two weeks' engagement at the Forty-fourth Street Theatre last Monday night, "Aida" being the bill. Tuesday "Cavalleria Rusticana" and "I Pagliacci."

The bills for the remainder of the week are: "Martha" this afternoon; "Carmen" tonight; "Rigoletto" tomorrow night; "La Gioconda" Friday; "La Traviata" Saturday matinee and "Il Trovatore" Saturday night.

LADY AGNESE TO BRANCH OUT

Lady Agnese, who presented the Irish Colleens in vaudeville last season, intends to present a series of Irish playlets this season, taking the works of W. B. Yates, Lady Gregory and J. I. Walsh as her leaders. She will present them under the general title of "Tears and Smiles of Ireland." The playlets will each run twelve minutes.

HERMAN SUES PULLMAN CO.

Because the Pullman Company failed to give him the possession of a drawing room on a New York Central train for which, he alleges, he held a ticket, Martin Herman has instituted an action against it for \$10,000 damages. In place of a drawing room, Herman was offered a berth, which he declined.

SKINNER STARTS REHEARSALS

Otis Skinner returned last Thursday from Colorado, where he has been spending his Summer vacation, and immediately began rehearsals of his company in "Mister Antonio," in which Charles Frohman, Inc., has a long tour booked for him. His company will be the same as it was last season.

WIZARDS OF WISELAND OPEN

SOUTH HAVEN, Mich., Aug. 30.—Wamsher's Wizards of Wiseland Co. opened the season here last Saturday to \$700. The company numbers thirty-five people, the scenery is new and the costumes elaborate. Gilbert Fossick is manager and Daurine Dodd, secretary.

DOOLEYS TO SPLIT IS RUMOR

It is rumored that Ray and Gordon Dooley are going to desert vaudeville for pictures after this week's showing at the Riverside, and that the third member of the act, William Dooley, is going to sign with the Fred Stone show now in rehearsal.

REN WOLF SKETCH PRODUCED

"A Lock of Hair," a vaudeville playlet by Rennold Wolf, will have its initial presentation this week out of town and in a week or two will be brought to New York. Ann MacDonald and William O'Neill will play leading roles.

CENTURY REVUE CHRISTENED

This season's Century revue will be known as "Dillingham and Ziegfeld's Miss 1917." Rehearsals have begun and the premiere has been scheduled for early October.

TO REHEARSE IN BUFFALO

Alice Nielson and other members of the "Kitty Darlin'" company leave to-morrow for Buffalo, N. Y., where final rehearsals of the show will be held.

SHERI HAS NEW REVUE

Andre Sheri has in rehearsal a girl revue of twenty-four people, which will begin an engagement at Rockwell Terrace on Sept. 19.

"JOHNNY" BEGINS REHEARSALS

John Cort began rehearsals of "Johnny Get Your Gun" last Thursday. Louis Bennison is retained for the leading role.

VAUDE. AGENT IN AUTO BUSINESS

Francis M. Smith, formerly a vaudeville agent, is now the managing director of the Tropical Tires Company, Inc.

BECK ATTENDS ORPHEUM OPENING

St. LOUIS, Sept. 3.—Martin Beck came here for the opening of the new Orpheum Theatre to-day.

BOOKERS HAVE
TROUBLE TO
GET ACTS

SHORTAGE FELT EVERYWHERE

Unusual difficulty was encountered by the Loew, Moss, Sheedy and other vaudeville agencies in obtaining acts for their theatres the first half of this week. The bookers worked like Trojans all day Saturday in an effort to line up their bills but, late in the evening, were shy several acts. Saturday afternoon, the Loew bookers needed nineteen acts, while the Sheedy office needed seven. The Loew bookers managed to get their acts that evening, but the Sheedy bookers did not have their shows lined up until Sunday evening.

The greatest scarcity was among opening and closing acts. The cause for this is that many of this type of act are booked for fairs this week and, consequently, could not be got in touch with. Of the neighborhood theatre bills, in the environs of Greater New York, hardly two of them had closing acts on Saturday morning. The bookers in all of the offices in the city were compelled to get in touch with Philadelphia and Boston agencies to see if they could not furnish suitable turns for closing positions. One of these agents, from Philadelphia, managed to help out with two, but the rest of the acts procured were obtained through the efforts of local agents.

Even acts which had been called "unsuitable" by bookers for V. M. P. A. houses during the White Rats trouble were sought, but most of them had already obtained engagements for this week.

One of the bookers stated on Monday that another reason for a general shortage of acts was the taking by the army draft of a great many actors. He stated that, to his knowledge, more than fifty acts had been broken up during the last few weeks in this manner. An act which had been considered one of the staunchest White Rat members was given an offer to play an engagement in Cleveland at a salary of \$100 in excess of their regular price, but refused to accept the engagement unless a further route was provided.

Scouts are being dispatched by the various circuits in the city to all parts of the country, in search of new material this week. They were instructed that any act which appeared in the least way appealing should be immediately sent to New York, and that work would be furnished.

On Monday mornings, as a rule, the booking offices are infested by acts which are eager to fill disappointments. However, last Monday but very few acts could be seen around the various offices. These were mostly acts which had not been playing engagements in the past six months or more.

An agent who handles about 100 acts on the neighborhood circuits claims that a lot of acts are still away in the country, and that these people will not work at this time of the year unless a route is furnished to them at the salary they demand. These acts have been holding out for the past few months in hopes that the bookers will be compelled to pay them their price.

It is expected that the situation will be somewhat alleviated, however, with the removal of 162 acts from the "undesirable" list by the V. M. P. A. last week. These acts were considered unsuitable on account of their alleged membership or activities in the White Rats Actors' Union during the recent trouble or "strike" of that organization. Pat Casey had this matter in charge, and is expected to furnish the list of these acts to the bookers during the present week.

There are still several acts left on the unsuitable list, however, they being what are known as the "anarchistic" type during the recent strike. Those whose names were taken off the list were persons who took no part in the strike agitation.

VAUDEVILLE

KEITH TO HAVE NEW BRONX VAUDE. HOUSE

TO SUPPLEMENT THE ROYAL

B. F. Keith interests are to add one more vaudeville house to their chain of variety theatres in Greater New York. The Bronx Theatre, situated at Melrose Avenue and One Hundred and Fiftieth Street, will inaugurate a vaudeville and picture policy under the Keith management, opening on the 17th of this month.

For the past few seasons, the Bronx Theatre has been running stock productions, but the owners figure that vaudeville presents a more lucrative field in the Bronx region, and that there is room for another vaudeville house there. It is a well known fact that Keith's Royal Theatre, a block away from the Bronx Theatre, was filled to capacity practically every night of the winter season, and it was necessary, many times, to turn away an overflow crowd. Capacity winter audiences are also the usual order of things at Loew's National Theatre, also in this immediate neighborhood. It is, therefore, figured that the Bronx Theatre can cater to the overflow of the other two houses as well as build up a patronage of its own.

Although the opening bill has not been announced, it is admitted that the house will play split-week vaudeville, consisting of acts of the same quality as those playing the Greenpoint and Prospect theatres in Brooklyn. A feature picture will be shown in conjunction with the vaudeville.

Although the manager of the house has not been definitely decided upon, it is intimated that Edward Renten, of the United Booking Offices, will assume control.

Carpenters and painters are now busy remodeling the house, so that when it opens all necessary alterations will have been made.

MAKE BOOKING AGREEMENT

Acts playing the Eighty-first Street Theatre under its new policy will not be booked at the Colonial or Riverside for six or seven months thereafter, according to Eddie Darling, of the United Booking Offices. This does not mean that the Eighty-first Street Theatre is considered as an opposition house, but simply that it would be bad business policy to book an act at either of the Keith houses named soon after it had played at Manager Shackman's theatre. Darling admits that there is an amicable booking understanding between the houses.

KEITH SECURES WAR FILMS

Messrs. Keith and Albee announce that they have paid \$200,000 for exclusive releases in the houses booked by the United Booking Offices of the film "The Retreat of the Germans at the Battle of Arras." The contract calls for an aggregate showing of 5,000 days at the houses controlled by the Keith interests and until the contract is fulfilled the pictures will not be exhibited in any other theatre in the country. The film will be shown complete in three episodes.

MOTHER OF CLARA MORRIS DIES

TUCKAHOE, N. Y., Aug. 30.—Mrs. Sarah Proctor Morris, mother of Clara Morris, died here to-day, at the home of her daughter, from paralysis. Mrs. Morris was ninety-five years old.

FIFTH AVE. TO HAVE CARNIVAL

Proctor's Fifth Avenue will hold its "Fall Carnival" next week and will present an augmented bill for the occasion.

SAILORS SEE ALL-STAR BILL

An all-star vaudeville bill was presented last Friday night on board the U.S.S. *Re-cruit* for the entertainment of members of the Navy, officers and men. The bill included: Lew Dockstader, John Cutty, Strength Brothers, Lewis and White, Frank J. Holland, Bissett and Bestry, Thorndike and Barnes, William Sisto, William J. Kelly, Bert Fitzgibbon, Sergeant Garrison, Barnes and Jose, the Musical Gormans, and Ryan and Joyce. Bert Levy was announcer and Frank Evans acted as stage manager.

SAVOY AND BRENNAN SIGNED

Although it was reported that Savoy and Brennan were to sail, this week, for London and had cancelled their engagement at the Fifth Avenue Theatre the first half of the week on that account, the fact remains that they have signed a contract with the new Dillingham Ziegfeld show at the Century and will appear there when "Miss 1917" opens. Their place at the Fifth Avenue was taken by Jack Marley.

VAUDE MAY GET COMEDY STARS

Reports are current that two musical comedy favorites are about to invade vaudeville. It is said that Clifton Crawford contemplates doing a single in the two-day houses. Cecil Lean and his wife, Cleo Mayfield, are the subjects of the other rumor.

STAGING 20 PEOPLE REVUE

Julian Alfred is staging a revue entitled, "The Omar Khayyam Revue," with twenty people, which will begin an engagement at the Martinique Hotel on Sept. 15. The costumes are being designed and made by Andre Sher.

DANCING DAVEY GETS DIVORCE

DETROIT, Aug. 31.—Dancing Davey, formerly of the dancing team of Pony Moore and Dancing Davey, was granted a declare of divorce from his stage partner, who in private life was his wife, in the Superior Court here last week.

STOKER TRANSFERRED TO NAVY

Floyd W. Stoker, of Stoker and Bierbauer, vaudeville agents, is now an active ensign of the United States Navy, to which he was recently transferred from the Naval Reserves. He is on duty somewhere across the Atlantic Ocean.

WELLS' THEATRE NEAR READY

ATLANTA, Ga., Sept. 3.—Jake Wells's new theatre here is rapidly nearing completion and will open early in October. Until the new house is ready, Keith vaudeville will be presented at the Grand in addition to the regular road attractions.

AMY SHERWOOD HAS NEW ACT

Amy Sherwood & Co., are appearing in a new musical farce entitled, "Juggling the Truth," on the Poli Circuit. Supporting Miss Sherwood are Pat. Rafferty, Fred Buelah, Elsa Lorraine and Norman Lane.

LOEW'S NEWARK HOUSE OPENS

Loew's Newark Theatre opened for the season on Monday with a program of six vaudeville acts and feature pictures. The house was overhauled and redecorated during the Summer season.

HELEN LACKAYE HAS NEW ACT

Helen Lackaye, wife of Manager Harry Ridings, of Cohan's Grand Opera House, Chicago, has returned to New York to begin rehearsals of her new vaudeville sketch.

TOYLAND CIRCUS TRIED OUT

RACINE, Wis., Aug. 28.—Belmont's Toyland Circus, a new act, was tried out last week at the Strand Theatre here.

B.S. MOSS AFTER THE DYCKMAN THEATRE

IS NEGOTIATING FOR HOUSE

Having decided that he would not build a new theatre at Broadway and One Hundred and Eighty-first street, at the present time, B. S. Moss is conducting negotiations to obtain an interest in a theatre on the upper end of Washington Heights.

For the past week, John J. Keit, a business partner of Moss in his various theatrical enterprises, has been negotiating with John J. Jermon to obtain an interest in the Dyckman theatre at Broadway and Two Hundred and Seventh street. This house was opened last Monday by Jermon's firm with a vaudeville and motion picture policy.

Moss has been eager to have a theatre on the upper end of Manhattan, and had plans drawn for a house at One Hundred and Eighty-first street, which was to have seated 3,000 persons. However, with the advance in price of building material and the increased cost of labor, he decided that he would suspend building operations until prices are normal again. Keit has had several meetings with Jermon, and it is said that he offered \$25,000 on behalf of Moss for a half-interest in the lease of the theatre. A meeting of the two men is to take place today, and it is expected that negotiations will be closed before the end of this week.

The house at present is being supplied with vaudeville by Sam Bernstein, but, in the event that Moss becomes interested, his booking offices will supply the talent. The house plays six acts, with a change of bill on Monday and Thursday.

WARD DANCES BUT DOESN'T TALK

Hugh J. Ward, the Australian showman, did not speak at the clubrooms of the National Vaudeville Artists, Inc., last Thursday night, as scheduled. There was a large dance crowd on hand, and Ward states that he didn't have the heart to stop the dancing, so merely looked over the club and contented himself with a few steps.

U. B. O. SUSPENDS MAX HART

Max Hart, the well-known vaudeville agent, has been suspended from the floor of the United Booking Offices for three months, owing to a row he had with a performer last Wednesday. Hart's suspension followed a complaint registered by the performer through the National Vaudeville Artists' Association.

BREAKING IN NEW ACT

Elizabeth Mayne has been quietly breaking in an act of song stories out of town. Miss Mayne is using exclusive material from the pen of Jean Havez, and it is reported that she may present the songs now being used by Cecile Cunningham.

U. B. O. SETS MORE OPENINGS

The United Booking Offices' theatres at Cincinnati, Indianapolis and Dayton have been scheduled to open on September 18. The Louisville house will open one week later.

START TOUR TO COAST

RACINE, Wis., Aug. 29.—"The Fountain of Love," a musical tabloid, began a tour to the coast here under the management of Ackleman and Harris.

PERFORMING BEARS ARE SOLD

H. C. Waiteman, through Billy Atwell, has sold "Whiteman's Five Performing Polar Bears," to Spissel Bros. and Mack, who are offering the act this week at the Provincial Fair, in Sherbrooke, Can.

NEW PRODUCERS INCORPORATE

Harry Fitzgerald and Solly Ginsberg (Violinsky) incorporated last Friday for \$5,000 as a vaudeville agency of which they are to be the chief directors. They are to produce sketches and girl acts. Fitzgerald and Ginsberg is the firm name.

POLI'S, HARTFORD, OPENS

HARTFORD, Conn., Sept. 3.—Poli's Theatre here, opened the season to-day with four shows, the first being given at 1.45 p. m. "The Naughty Princess," a tab musical comedy and motion pictures were the offerings.

TURN VAUDE SKETCH INTO PLAY

The vaudeville musical comedy, "The Bride Shop," is being made into a three-act musical comedy and will be produced by John Cort. Silvio Hein has been engaged to write the music for the production.

HOUSE TO OPEN LATE

OAKLAND, Cal., Sept. 1.—The Orpheum is now in the hands of decorators, and will not reopen till about the first week in October with its usual high class vaudeville shows.

"TRY-OUTS" OPEN OCT 3

Vaudeville "try-outs" at the National Theatre, in The Bronx, will be resumed Wednesday, October 3. Ten acts are to be presented at each of these performances, in addition to the regular bill.

OSBORN STAGING ACT

Nat Osborn is staging a big act of ten people, headed by Jack Sidney, to play the United Time. He also wrote the music for the act. Charlie Howard is responsible for the book.

TWO ACTS SIGNED FOR SHOW

The Picolo Midgets and the Three Hoy Sisters have signed to appear with the Fred Stone show. They were booked by Rose and Curtis.

ADLER FEATURE OF NEW ACT

"Money Talks" is the title of a new five person act in which Hyman Adler is to be featured by Joseph Hart. The act is being written by George V. Hobart.

NEWSPAPER MAN IS MANAGER

KANSAS CITY, Sept. 1.—Floyd B. Scott, for twelve years a member of the staff of the Star, has resigned to become assistant manager of the Orpheum Theatre here.

MACART WRITES A DRAMA

Wm. H. Macart, the vaudeville actor and author has completed a drama entitled "The Man Down Town." It is in a prologue and three acts.

JIMMY BRITT IS BOOKED

James Edward Britt, the monologist and former champion pugilist, has been booked on a ten weeks' vaudeville tour, opening in Atlanta, Ga., on September 17.

HAVE NEW ACT

Al Pinard and Alice Dudley will be seen in a new act this season entitled "Don't Weaken."

SHARP & BERNARD HAVE ACT

Sharp and Bernard are presenting Vera Burt and the Five Virginia Steppers in vaudeville.

VAUDEVILLE

PALACE

After the pictures, Everest's Monkey Hippodrome started the show proper and went through its usual routine, as shown at this house many times. The monkey drummer is still the chief laugh procurer of this act.

Bennie and Woods are new comers at this house and, in the number two spot, suffered on account of their nonchalant air and manner of going through their act. The piano player seems exceedingly affected and, while his playing is nothing out of the ordinary, he tried to embellish it with superfluous pieces of business. The violinist is a good rag time player but the act as a whole startled nobody and departed very quietly.

Amelia Stone and Armand Kalisz, in the next spot, offered a singing skit entitled "Ma'mzelle Caprice," which was written by Edgar Allan Wolf. The same story, or plot, has been employed before by the author in an act shown for but one week at the Alhambra, about three years ago. The accidental loss of a key to a room, during the search for which a dashing prima donna meets a supposedly debonaire juvenile, furnishes the groundwork for a great deal of unintelligible singing by Kalisz, and several pretty poses and top notes by Miss Stone. The act was slightly handicapped by the lights not working at the right time.

Joe Laurie and Aileen Bronson proved their value at this show, following Stone and Kalisz. The little couple, with their "hick" nonsense, won one of the big hits of the show with their chatter.

Lucille Cavanaugh, Ted Doner and Paul Frawley are in their second week with their new act. At this performance, it was noticed that Frawley is getting too dramatic in his gestures while singing, and that Doner's dancing is the big hit of the act, not detracting from Miss Cavanaugh, who has a great deal to do and does it well. A cornet, with the mute attached, also was heard in the orchestra this week, it being an addition to the act.

Joe Smith, Charley Dale, Harry Goodwin and Irving Kaufman constitute the quartette, working under the name of the Avon Comedy Four, and scored the laughing hit of the show with a highly humorous skit entitled "The Hungarian Rhapsody," in which the kitchen of a restaurant is shown. The boys worked smoothly and fast and besides putting over a big hit as laugh getters, also won the honor of furnishing more real harmonious melody to the show than any other act. Their singing was a treat, especially several songs in which they had special arrangements of counter melodies and one number in particular, caught on quickly on account of its beautiful lyrics and melody. The act took a great many bows at the finish, which is a skit in a doctor's office.

Adelaide and Hughes, with their new offering followed, and were accorded a big reception. They scored all the way. The act is reviewed under New Acts.

Walter C. Kelly, with an Atlantic City tan, stepped out and started his monologue with a baseball story which was not exactly in keeping with his regular routine. His second yarn, about a wake, was in bad taste and could well be eliminated. However, he then settled down to his regular routine of darkey stories and the trials and tribulations of the prisoners brought before a white judge in a court in Virginia. He scored a great many laughs and, at the finish, won a big hand.

The Five Kitamuras are now featuring Koman and Tommy Kitamura in the act and closed the show with one of the prettiest risely and novelty acts seen in some time. The boys work fast and seem to enjoy their work so much that the departing audience remained standing at the back of the house to watch the very finishing stunt of these clever Japs.

The show ran smoothly throughout and showed a great deal of class, with the Laurie and Bronson "hick" act sandwiched in between Stone and Kalisz and the dazzling affair of Lucille Cavanaugh and Co.

S. L. H.

SHOW REVIEWS

(Continued on Pages 8 and 21)

RIVERSIDE

With Belle Baker, the Ponzillo Sisters, Gilbert and Friedland, Henry Marshall and the Ford Sisters, and Maurice Burkhart on the bill there is singing a-plenty at the Riverside this week.

Vera Sabina opened the bill and presented a number of well executed dances. Miss Sabina is a graceful performer and wears a number of attractive gowns. She is ably assisted by Maurice Spitzer.

Maurice Burkhart followed with "The Thief," a cleverly constructed monologue which gives him an opportunity to introduce some new songs. He was in good voice and was well received.

The Ford Sisters and Henry Marshall stopped the show completely and scored so strongly that the placing of the act in a position further down on the bill would doubtless be advisable. The Ford Sisters, in strikingly attractive costumes, with a complete change for each number, are doing the best dancing of their career. Their numbers are so well executed and arranged, building up to the best which coming at the very end carries the act over to a rousing finish.

While the girls are changing their costumes Marshall plays the piano and sings a number of his own compositions in a way which won him much applause. Always a fine pianist, he has evidently been giving much attention to his voice, which has improved wonderfully and he renders all his selections in a most artistic manner. In its present shape the act is strong enough to hold a feature spot on any bill.

The laughing hit of the bill was furnished by the Three Dooleys, who have collected a lot of nonsense which they present in a manner which will create laughter anywhere. Billed as "Some Original Dooley Nonsense" and constructed solely with the idea of amusing it succeeds admirably. The offering will be further reviewed under "New Acts."

Carmela and Rosa Ponzillo, operatic sopranos, closed the first part of the bill with a repertoire of classical selections and for an encore gave an exceptionally fine rendition of "Swanee River." The girls have well trained voices of excellent quality and sing with fine musical intelligence. Barring a slight tendency to stray from the pitch occasionally, their singing was all that could be desired.

Bert Levy opened intermission and his artistic drawings of great men, past and present, won him much applause.

Wolfe Gilbert and Anatol Friedland had things all their own way and if their repertoire of popular song hits had been larger could have remained on almost indefinitely. They sang and played all their new songs, then the old ones and only were allowed to leave when they announced that their entire list of compositions had been rendered.

Lee Kohlmar and Co. have in "The Two Sweethearts" a one act playlet of much merit. The story of Jake Michaels, a poor man who after saving for years in order that he may marry, is willing to sacrifice his own future in order that his sister may have money for a dowry is clearly and convincingly told. A good strain of comedy runs through the piece, which ranks well with any of vaudeville's sketches. The work of Mr. Kohlmar, Will Fox, Georgette Du Parque and Josephine Bummuller was excellent.

Belle Baker closed the show and despite the lateness of the hour and the fact that almost every act ahead was a singing one, scored one of the biggest hits ever registered at this house. Miss Baker has for the new season selected a particularly fine repertoire of songs which, rendered in her charming manner, is a guarantee of a smashing hit on any bill.

W. V.

ORPHEUM

Judging from the crowded attendance at Monday's matinee, Brooklynites were glad to see the Orpheum re-opened.

The show was started off by the Kana-zawa Brothers who presented a snappy equilibristic act.

Corbett, Shepard and Donovan have made several changes in their routine and went over nicely. The turn would be considerably improved if the tallest member of the trio could cultivate more stage assurance and be made to put more snap and understanding into his work.

Fred and Adele Astaire worked hard and received deserved applause. The opening of the act was very effective. All of the songs were rendered in an individual way, which makes the act stand out and the dancing was very well done.

Lester Crawford and Helen Broderick have an exceptionally good line of patter, most of which sounded original. However, the "kiss in the taxi" gag is being used by many acts. The girl, in putting over the gag-points, does so in a very innocent way, which helps matters greatly.

Winston's Water Lions and Diving Nymphs can only be reviewed in superlative terms, for there is no act of its kind that can equal it on the vaudeville stage to-day. The stunts that the water lions do are nothing short of marvelous, so well are they trained. Great credit is coming to Winston for the way he has taught these seals to perform, and greater credit is coming to him for the showmanlike way in which he "sells" his act to the audience. The Misses Gray and Glaze, who give a swimming and diving exhibition, do all their work adeptly and are so expert in their line that even they, alone, could put the act over successfully. Vaudeville needs more turns on the order of Winston's Seals, both because such an act lends color to the bill and because there is something really good to show.

After intermission Madame Chilson-Ohrman rendered a number of high class vocal selections in a way that pleased and received a warm hand from those in the house who enjoy highclass offerings. The pianist, whose name does not appear on the program, accompanied the songstress well and deserves some sort of recognition.

The audience seemed to enjoy Hassard Short and Company drinking Maurice Hennequin's cocktail, "The Ruby Ray," but it is questionable just how suitable this act is to vaudeville. The piece goes over because it is well acted, but the fact remains that it deals with a subject which is obnoxious to many persons in the audience. It is regrettable that this competent cast wastes its talent in an exposition of how to get drunk when they would be so much more appreciated in the right kind of a vehicle.

A big hand was tendered to Gus Van and Joe Schenck upon their entrance, and they proceeded to earn it. They sang a repertoire of popular numbers which were well received, ranging all the way from a war ballad to a comedy song. At the end of their act, the applause kept up for several minutes, continuing even after the piano had been hauled off and the cards had been put up for the next act.

Jack C. McLallen and May Carson present a first class skating act, which is put on in a most attractive way. The table dance of McLallen's always proves a big applause winner and Monday afternoon was no exception. The neck spin at the end of the act is a good closer, but we were rather surprised to hear McLallen announce that he "was trying it for the first time."

H. G.

ALHAMBRA

The new season at the Alhambra was ushered in with a rather long bill that pleased the Harlem patrons on Monday night.

Mr. and Mrs. Gordon Wilde occupied the first spot and introduced some animated shadowgraphs, Wilde making the silhouettes from the shadows cast by his hands and fingers. He gets some remarkable results, the monkey and the jockey being particularly good. His patter is weak and the palmistry gags have been bodily lifted from a vaudeville show given on Noah's ark.

Sam Lazar and Josh Dale have a splendid line of blackface crossfire and put it over in good shape. It was good for many laughs. The hokum music in the act leaves considerable to be desired, but, crude as it is, it pleased the audience.

The Three Chums presented "A Few Moments at the Club," with music and lyrics by John S. Black. The vehicle suggests an old act of Will Oakland's, and, to the many who have seen the Oakland offering, this piece suffers by comparison. However, these three boys prove to be fairly good entertainers and their songs please, after they get through an uninteresting and colorless introduction.

Harry Delf is very modest in his billing which reads "Very Little of Nothing," for Delf does "Very Much of Everything." His family album bit, which is the kind of stuff that vaudeville needs more of, comes too early in the act. The pawn shop episode is very well done and completely demonstrates Delf's versatility.

Closing the first half of the bill was Sam Mann and Company in "The Question," which took more than thirty-five minutes to present. This crazy-quilted farce by Aaron Hoffman shows the author at his best and has enough brilliant lines and laughs to carry along four or five ordinary playlets. However, the offering is certainly too long as it stands, and its success in vaudeville would be enhanced if it could be cut to a shorter running time, for brevity is the soul of wit—particularly in variety houses. The acting in the playlet is excellent, and Sam Mann, playing the role of "Reason," an escaped inmate of a lunatic asylum, gives a portrayal that is perfect.

Daisy Jean is a versatile musician and entertained, in turn, on the violin, cello, piano and harp. She also rendered several vocal selections. What Miss Jean lacks is sufficient personality; at any rate, if she possesses personality, she does not exert it. We believe that this glaring fault could be rectified by a little application on Miss Jean's part, by a smile now and then and by the elimination of a manner which seems to say, "Now that my song is finished, I must get to the next thing in my routine, which is the harp."

There is too much mechanism in the routine and too little showmanship. It was only in the last number that Miss Jean showed animation and came out of her shell, so to speak, and the success that attended this number only bears out our contention.

Homer Dickinson and Gracie Deagon found it a very easy matter to obtain laughs and applause with their material. Miss Deagon, as an eight-year-old, rang up the hit of the evening and deserved to go over big. Since last seen by this reviewer the pair has considerably improved the routine of the act.

Arnaut Brothers keep on using their material despite the fact that practically every steady theatre goer has seen their offering not once but several times. To those who have not seen it before, it is very entertaining and a big laugh-getter.

Emily Francis Hooper and Herbert Marbury do entirely too much singing, considering the fact that they know little about putting over song numbers. Their dances were executed quite well. H. G.

VAUDEVILLE

AMERICAN

Capacity business at this house, in the theatre and on the roof, was in evidence on Monday night and both audiences put the stamp of approval on the bill presented.

Pero and Wilson, in "Bits of Vaudeville" drew a good share of approval for their work (see New Acts).

Miller, Packer and Selz, two men and a woman, offered a comedy talking, singing and dancing act and found favor. They open with a trio, the woman dressed as a man. After the song, they run into a little comedy patter. Then, the smaller of the men sings and this is followed by a clog by the woman, dressed in a nifty costume consisting of black tights and a close fitting jacket. The taller of the men then renders a comedy song and the woman, in a long dress, follows with a vocal number. They finish with a trio. The men are clever comedians, the woman is attractive, and sings and dances well. As a trio, their voices blend well.

The Celli Opera Company; two men and two women, rendered several ballads and operatic selections, and received much hearty applause. The women begin with a duet. The quartette then renders the march song from "Faust" and follows it with another operatic number. The tenor then sings a solo and then the four renders another song from an opera. From this, they go into the Toreador's song from "Carmen." They finish with "Just a Song at Twilight," with solo work by the contralto, and the chorus by the quartette. The four sing well together, except for a tendency of the soprano to sing her high notes with too much power at the close of each number.

Ward and Lum, in a singing and talking act, were so well liked that they were forced to respond to an encore. (See New Acts.)

"The Phun Phiends," presented by Jack Hallan and Murry Harris and a chorus of six girls, lived pretty well up to its title. A special set represents a drug store with a soda water fountain and a candy counter. The act opens with a song by one of the men, assisted by the chorus. Some comedy talk by the men follows, at the finish of which they go into a song and dance, with chorus. Another single man song with chorus is followed by two of the girls doing a neat song and dance. They finish with a number by the entire company.

The act is well put together. The material is of the sure fire brand. Hallan and Harris are capable comedians. The girls do good chorus work. They make four changes of pretty costumes.

Nada Kesser, who bills herself as "The Belgian Nightingale," sang four numbers, one of which was rendered in Italian. She finished with a yodel. Miss Kesser possesses a double register voice of fair quality which she uses to good advantage winning her hearty approval.

"Well! Well! Well!" was presented by a very clever pair of performers, man and woman, whose names do not appear on the program. It is bright, travesty melodrama, in which the man is called upon to play four characters, including the husband, the lover, a policeman and an ambulance surgeon. The woman plays the wife. While the skit is a capital comedy vehicle, with less capable performers it would amount to little and it is a pity that these two are, by the absence of their names from the billing, prevented from getting the full reward for their good work.

Tom and Stacia Moore, in their talking and singing act, scored a hit. Most of the singing is done by the man, who renders a dream song while his partner makes four changes of costume to represent the dream characters he sings about. They are great favorites at this house.

Kennedy and Nelson, in an out-of-the-ordinary tumbling and acrobatic act closed the bill and won plenty of hearty applause for their work. E. W.

ROYAL

A holiday crowd brought a turn away audience to the theatre, and the show, while slow in the first part, picked up strong in the second half, closing big.

After the pictorial the show proper started with Harry and Kitty Sutton and Company in their offering entitled "Love's Perfume" from the pen of James Madison. It was more than cordially received.

The act has a special setting, a great line of comedy chatter and several well worked up comedy situations. Harry Sutton has shown exceedingly good taste in fixing up the act and deserves the credit due him for the enthusiastic reception it received. Kitty Sutton offered her acrobatic dance and the act did exceptionally well in the opening part.

John Dunsmore offered a routine of songs and several Scotch stories which came in for mild approval. Dunsmore, dressed in a sack suit, starts his act with a topical number and then gives his bass voice an opportunity with a selection from "Robin Hood." Next came several stories and then a Scotch song. He closed by reciting several toasts which stamped the act as an old timer. The thirteen minutes were but mildly enjoyed.

Arthur Sullivan and Mercedes Clark offered a classic in slang and punch situations entitled "A Drawing From Life" which went great. The many snappy lines and corking good comedy in the act was well enjoyed.

Walter Weems, moved down to the fourth position after the matinee, is more fully reviewed under New Acts.

Bert La Mont's Montana Five closed the first half with their splendid arrangement of comedy and singing. The act breathed a distinct atmosphere of the far West on account of its scenic investiture, mode of dress and manner of delivery of the material. The young woman in the act did nicely with a yodel number and the boys worked hard and sang well, bringing the act about six bows at the finish.

George McKay and Ottie Ardine with their new act "All In Fun" were a sensation. The act has four special settings and is speedily routinized as to songs, dances and chatter. McKay had things going just the way he wants them and his several ad lib remarks during the running of the act came in for big laughs, while Miss Ardine's dancing and wardrobe brought many indications of approval from the crowded theatre. The dancing of both is worthy of special commendation and more than passing notice should be given to the new chatter and comedy. McKay and Ardine are sure fire here, as elsewhere.

Joe Morris and Florence Campbell were moved from the fourth position, after the Monday matinee, to the next to closing spot, with a comedy skit called "The Avi-Ate-Her" from the pen of Joe Browning. It is more fully reviewed under New Acts.

The "Futuristic Revue" closed the show with a brilliant array of talent. Countess de Leonardi was featured in the program and well deserved it. The eight singing assistants showed great vocal prowess and their voices blended well. A medley of operatic arias came in for big applause and the violin solos and general playing by Countess de Leonardi showed that she is an artiste who has devoted much time in the study of violin playing. The harmony and general arrangement of melodies was nicely worked out and the act scored a decided hit in the closing spot on account of its actual merit and the decided flash it added to the bill.

A Keystone comedy entitled "Thirst" closed the show. S. L. H.

OPERA SINGER TO TRY VAUDE

Edith Helena, recently with the Aborn Opera Company, will be seen in vaudeville soon in a singing act written by Bide Dudley and John Godfrey. The act will not be operatic.

DYCKMAN

The Dyckman Theatre opened under its new management for the season last Sunday afternoon, with a fairly well filled house.

This is one of the outlying houses which could be made an ideal place to try out new material.

The present booking arrangement could be more than mildly censured, although, for the poor quality of the program. However, it was understood that the acts were procured hastily from Miner's Bronx Theatre, where a Sunday concert was booked by Sam Bernstein.

The show started with a Universal Weekly which was followed by Billie and Mae Cunningham, who did not seem to be able to get started. This act is reviewed under New Acts.

Earl and Bartlett offering the same routine of chatter they have used for some time, amused a few, but treaded on dangerous ground with their Irish-English war talk. The couple sit on two gold chairs at a table in one and go through their routine of gags for nine minutes.

The Two Carltons, formerly of the Equili Brothers, opened in one, went into full stage and returned to one, doing a fairly good routine of acrobatic tricks. The first five minutes of the ten minutes employed by the act are used only to stall into their tricks without getting a ripple of laughter for any of the pantomimic comedy.

A Keystone picture followed and then came Fields and Halliday, who were the only ones to raise any real enthusiasm. They are doing the same soldier act Joe Fields has been identified with for years, and, although handicapped by the neglect of the property man to shoot the revolver off at certain cues, they scored the hit of the bill.

Gerald Griffin sang five songs and is reviewed under New Acts.

Sullivan, Wells and Martin closed the show portion with a sketch that has seen its best time in burlesque. An old plot, which gives one of the men a chance to assume female garb and a lot of uncalled for business, marred any results the act could have gained. The "feet on the hose" gag and the pie business at the finish, means that this act confesses it is not a good one.

The show was closed with a Triangle picture called "The Hater of Man."

Sol Schwartz is the house manager; Robert Carpel is assistant manager and Dick Baumgarten is stage manager. What the house needs for the neighborhood is good clean shows that start on time.

S. L. H.

DANDY HAS NEW ACT

Ned Dandy has in preparation a musical comedy travesty, entitled, "Higher, Higher!" in which Nora Allen is being featured. The act will have four principals and a chorus of eight girls. It will be presented on the U. B. O. circuit the latter part of this month.

BECOMES TWO-A-DAY HOUSE

NEWARK, N. J., Aug. 31.—Proctor's Palace saw the inauguration of a new policy last week when it changed from a continuous to a two-a-day house, the 4.30 show being eliminated. Mabel Berra and Rigo headed the bill for the first half, while Sam Mann was featured the last half.

PIELSON AND GOLDIE RE-UNITE

Gilbert Pielson and Jack Goldie, after a separation of one year, have reunited and will do a comedy, singing and talking act written by Joe Browning, opening at the Globe Theatre, Philadelphia, next Monday. The act is being handled by Jack Linder.

DILLONS RETURN TO TWO-A-DAY

Bobbie and Billie Dillon will shortly return to the two-a-day in an elaborate song and dance offering entitled "A Vaudeville Surprise."

FIFTH AVENUE

A house filled to its seating capacity with a goodly number of standees was the condition of business here at the first Labor Day performance.

Stevens and Falk, two women, opened the bill with a singing and dancing act. It is presented in a full stage setting, representing a Western border scene. Stevens and Falk first appear in Indian costume, one as a young chief, who sings a number, and the other as a maiden, who dances. Two more songs and two dances follow. They each make two changes of costume.

The Edwards Brothers, with their burlesque acrobatic act, were well liked. They open in one and go to full stage. They start with some magic tricks and then go into their fake acrobatics, doing all manner of impossible balancing feats, which are made possible by the topmounter being attached to a wire hung from the flies. They won many laughs.

"Peacock Alley," a tabloid comedy drama, presented with a company of eight, four men and four women, scored a success. The story is that of a New York clubman who has a friend whose wife has gone to the metropolis to elope. The scene is laid in a hotel known as "Peacock Alley," and to this place the runaway wife comes. The clubman has the woman "paged," which results in his meeting a charming widow, who, on being charged by the clubman with being "the" woman he is looking for, does not disabuse him. The wife finally appears, and is followed by the husband and a reconciliation is effected. The clubman and widow find that they love each other and all ends happily.

With a good idea to start with the author has worked it out well. The lines are bright and bring forth many a good laugh. Vivian Blackburn and Elwood F. Bostwick, who are featured, play the widow and the clubman, respectively, and do excellent work. The supporting company, down to the young man who does the bell hop, is made up of capable players.

Mabel Burke, the favorite illustrated song singer of this house, returned after several weeks' vacation and received a hearty welcome.

Roy Cummings and Hazel Shelley, in their little skit "One Afternoon," scored the comedy hit of the bill. They open with comedy patter, a sort of summer flirtation affair. Cummings follows with a song, his partner dances, then comes more talk, and they finish with a dance. Cummings is a crackerjack eccentric comedian, a dancer, a tumbler, sings well, in fact, is an all-round performer of marked ability. He makes some remarkable falls and gets plenty of laughs. The man and girl work well together, both in their songs and in their patter, and seem to understand the value of injecting plenty of speed into their work. Hazel Shelly is a clever performer, an excellent dancer and a good foil for her partner.

Maryon Vadie and Ota Gygi, in a toe dancing and violin act, were well liked. Miss Vadie is pretty and graceful and received a full meed of approval for her three dances. Gygi played three solos and also played for his partner's dancing. He is a good violinist. They were assisted by a pianist.

Ford and Goodrich in a skit called "You Can't Believe Them," was another act of the summer flirtation order, which was well liked. Their act is made up of singing, talking and dancing.

Jack Marley is a rapid-fire monologist, with a "punch" in almost every line. He puts his material over to the best advantage and gets laughs.

Johnny Clark and company, two men and a woman, closed the bill. They have a special set in three (boxed scene) which represents a restaurant. Clark is the main performer, and his work consists of tumbling. His chief feat is a back fall from the top of tables four feet high to a fifth one and then to the stage. He was rewarded with applause. E. W.

VAUDEVILLE

ADELAIDE AND HUGHES

Theatre—Palace.
Style—Dance production.
Time—Thirty minutes.
Setting—Special.

Offering a stupendous dance production for two people, Adelaide and John J. Hughes are the terpsichorean treat of the season at the Palace Theatre, where they will appear for several weeks to come, judging by their reception.

They open with a special introduction number, revealing some gorgeous wardrobe and dandy lyrics telling what they are going to offer. They then go into a dainty modern dance number, presenting it as only they know how to. A toy soldier and Dresden doll dance is next and proved to be a beautiful piece of special dancing and pantomimic business which went over splendidly. After that number they offered a novel dance dressed as Paul and Virginia in "The Tempest," in which the barefoot steps were splendidly shown and worked out.

Edwards Davis, directing the orchestra in the pit, next offered a classic piano solo, which finished with a jazz arrangement of music in which an exceedingly good saxophone player and a cornetist with a mute on the instrument, helped at the finish.

Next, Adelaide offered her toe dancing specialty, in which she excels, starting from a lattice work pedestal and concluding to thunderous applause. Hughes next offered as a solo dance, a quaint arrangement of Indian steps, appropriately dressed and also gathered for himself many laurels.

As a concluding number they offered a Chinese fantasy which was prettily staged, beautifully dressed and excellently danced.

In the special setting the act got out of the usual rut of things by showing special masks in front of the tormentors and a new black cyclorama drop with hanging flowers. The wardrobe, music, dancing and general classy air of the Adelaide and Hughes production proved it to be a welcome addition to present day vaudeville. It is a big hit and should be everywhere. S. L. H.

DOROTHY REGEL & CO.

Theatre—Fifth Avenue.
Style—Playlet.
Time—Twenty-one minutes.
Setting—Special.

The title of this playlet is "Playing the Game." It is replete with surprises, runs along original lines, possesses a capable cast and gets plenty of laughs. All of which makes it welcome to vaudeville. Dorothy Regel is featured in the offering and the supporting cast consists of three men.

The plot centres around a waitress from Child's, who is not content with her eight dollars per and has made no bones about telling her friends that she wants to be a crook. Three men take it upon themselves to grant her this desire and initiate her into the ways of "crookery." Part of the initiation consists in looting a haunted house, and, between the ghosts and the police, the poor girl wishes herself back at Child's again. Thereupon, the men show her that the whole thing has been a ruse to cure her of her crooked desires.

The playlet has two scenes. The first is in one, the drop representing Madison Square. The other scene uses the full stage and represents a room in the haunted house. The "spook" effects in the latter are cleverly worked out.

The very end of the playlet is a little weak, and, if, in the surprise ending, the girl could come back at the three men with some sort of counter surprise, the result would be better.

But, even as it stands, the turn is a corker. H. G.

NEW ACTS

(Continued on Page 19)

THE THREE DOOLEYS

Theatre—Riverside.
Style—Singing and dancing.
Time—Twenty-five minutes.
Setting—Special.

Ray, Gordon and William J. Dooley have assembled the best parts of the old act of Ray and Gordon Dooley and added some new material making an offering which makes no pretense of being anything but sheer nonsense.

The act opens as a military scene, with one of the men as sentinel. He is armed with a rifle and also carries, at his side, a clanking sword which continually trips him. The other Dooley, dressed as a captain, with Miss Dooley in the garb of a nurse, attempts to pass and some good comedy dialogue follows over the pass word. At the conclusion of this the curtain drops and the act finishes in one where a clever comedy duet is sung by the men, one of them in female attire. They do some particularly clever comedy falls also, the best of which results from an argument between the two when the woman leaps and plants both feet on the other's chest.

The act closes with a burlesque cabaret scene in which one of the men plays a toy piano, while the other attempts the violin. Miss Dooley does some good dancing in this portion of the act. W. V.

WALTER WEEMS

Theatre—Royal.
Time—Twenty minutes.
Style—Blackface comedian.
Setting—Olio in one.

Stepping out in one, dressed in a light sack suit, Walter Weems started off with a routine of things in general about Australia, sharks, women, love and hash. While his talk might be entertaining, it certainly missed fire at this performance at the Royal.

The material is very badly delivered and undoubtedly would have earned better rewards if handled differently.

Weems reads a scenario of a supposed motion picture plot in which he interpolates the services of the orchestra. This has been done by Fred Duprez.

He closes the act by rendering a jazz selection on a horn and then a short selection from "Katinka," which let him off easily. If Weems wants to remain in big company he should improve his style of delivery and chop out the dead wood in his material. S. L. H.

MORRIS AND CAMPBELL

Theatre—Royal.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—Special drop in one.

In front of a drop depicting an aviation field and a hangar in the distance, Joe Morris and Florence Campbell offer a new line of chatter written by Joe Browning, which was the laughing hit of the show.

Morris is a comedian of the "boob" style who wins laughs galore by the splendid feeding of Miss Campbell. As a straight woman, working opposite a clever comedian, she proved that she is a diamond in the rough and knows vaudeville thoroughly. Morris does several dance steps and falls, which show him to be a coming comedian in the two-day field. His work as a plant, in a box, brought down the house with laughs. The act is a fast running affair, built mainly for comedy and a chance for Miss Campbell to show her voice in two popular numbers which she put over very well. The skating steps Morris employed were a revelation. S. L. H.

BILLIE & MAE CUNNINGHAM

Theatre—Dyckman.
Style—Singing and dancing.
Time—Fourteen minutes.
Setting—In one.

Opening the house in the opening spot, the Cunninghams did not receive a single laugh throughout the fourteen minutes they occupied the stage, although they used every gag they could think of, from "keeping-milk-in-the-cow" down to "show-the-dog-where-his-papa-lived."

The act opens with the woman, dressed in a silk coat, long out of style, singing a song, which is interrupted by a "nut" comedian dressed eccentrically to make his partner laugh. The routine of chatter starts with a "love" rose scene and finishes nowhere.

The man then does a few dance steps in fairly good style and the woman attempts to sing, only to find herself way off key. Both are attempting to be comedians of the "nut" variety and, thereby, spoil each other's laughs. If there is any talent in the act it can only be discovered after some real material is used. The act deserves to be known only as a small time offering. S. L. H.

NICK VERGA

Theatre—Proctor's 23d Street.
Style—Talking and singing.
Time—Twelve minutes.
Setting—In one.

Verga styles himself as "The News-boy Caruso," and, to a degree, is entitled to this line of billing, as he has a rich and resonant tenor voice.

He opens off stage, singing an operatic aria and then appears on stage delivering a character monologue with reference to his family. Following this, he renders a popular ballad, after which he again delivers a little talk about his "girl." He concludes his turn with his conception of Caruso singing an aria from Marta. A. U.

RYAN AND RYAN

Theatre—Proctor's Fifty-eighth Street.
Style—Dancing.
Time—Ten minutes.
Setting—In two.

Ryan and Ryan, a man and a girl, start their routine with a song and dance, and then go into an Irish clog. The girl then re-enters in Scotch attire and does a Scotch dance. They then introduce the feature of the act. In Scotch attire, the pair wear odd looking shoes, that look like skis, but are nothing more than long scantlings. In these they clog and do some very effective work.

The act is a novel dancing turn and, if the pair would improve their appearance at the opening of the act, the turn would go nicely on any bill. H. G.

JOHN STONE

Theatre—Proctor's Twenty-third Street.
Style—Jumping.
Time—Nine minutes.
Setting—Full stage.

John Stone makes a rather unique entrance, emerging from a barrel on the stage. He does some effective jumping in and out of barrels and ends with what he calls his "world famous head dive." This would be rather difficult to describe, but it is both hazardous and flashy, and closes the act very successfully.

If Stone would dance around the stage less while preparing for his various stunts, he would enhance the value of his act. He is capable in his line of work. H. G.

GRAY AND FRANCIS

Theatre—Proctor's Twenty-third Street.
Style—Man and girl.
Time—Seventeen minutes.
Setting—In one.

Roger Gray is a comedian who lacks singing voice and grace and depends upon his clumsiness and a good natured personality to get him over. May Francis is a little soubrette, presenting a striking contrast to tall Mr. Gray.

But this man and girl team does not seem to pull together well, neither seeming to get into the whole spirit of the other's work. Either might be clever with a different partner; but, as a team, the act drags considerably except near the end. Gray is the stronger half of the act, and whatever success it enjoys is earned through his comedy. At times, the girl might as well be doing a single, so little attention does she pay to the work of the man at her side.

The pair open with a song duet, after which Gray sings a number. There is then a little talk, including the war-being-over-a-six-weeks' gag, which is being used by every Tom, Dick and Harry in vaudeville. She renders a ballad, after which they go into a song and dance, and, at this point the act picks up. A burlesque on vaudeville follows, and concludes the routine.

Gray seems better suited for musical comedy than for vaudeville, while Miss Francis needs to show more animation and interest in her work. H. G.

E. E. CLIVE AND CO.

Theatre—Harlem Opera House.
Style—Playlet.
Time—Eleven minutes.
Setting—Parlor.

Lord Cecil Windemere does not believe in divorce and yet his married life is not a happy one. He, therefore, decides to make it easier for Her Ladyship by committing suicide, but finds that he does not possess sufficient nerve to do so.

A burglar enters the house and levels a revolver at Windemere, who asks him to shoot. The burglar thinks him crazy and refuses to do his bidding. Lady Windemere, entering, sees her husband braving the thug and his revolver, thinks her husband a hero, and all ends happily.

The idea of the playlet is good, but the offering would be better appreciated with an American hero in place of an exaggerated type of Englishman who continually says "Silly ass," and "Are you there?" Although we may be allied in a common cause with England, we cannot bring ourselves to laugh at the English humor in this act, for there is entirely too much of the London type of joke. J. G.

ELIZABETH PRICE AND CO.

Theatre—Proctor's Fifty-eighth Street.
Style—Piccaninnies.
Time—Twelve minutes.
Setting—Full stage.

Elizabeth Price is supported by five piccaninnies, two boys and three girls.

She sings a Chinese number, with the piccaninnies acting as a chorus. One of the boys then does some fancy stepping. Miss Price and the girls render a Dixie number. A popular number is then rendered by one of the boys, the others joining in from the wings, although the latter can hardly be heard. They all finish with a free-for-all fancy stepping ensemble, Miss Price beating time with her hands.

Miss Price is not strong enough to head the act. She does not know how to put over her songs and is weak on personality. Her piccaninnies are fairly clever, but not sufficiently so to take the act further than small time. Even there the act would need a good deal of bolstering up to really make good. H. G.

DRAMATIC and MUSICAL

"THE MASQUERADERS" SCORES SUCCESS AT THE LYRIC

"THE MASQUERADERS."—A play in a prologue and three acts, by John Hunter Booth. Founded upon Katharine Cecil Thurston's novel. Presented Monday night, September 3, at the Lyric.

CAST.

John Chilcote, M. P.	...Guy Bates Post
John Loder	...Louis Calvert
Brock	...Gerry Cornell
Bobby Blessington	...Lurita Stone
Marie	...Thais Lawton
Eve Chilcote	...Georgia Mai Fursman
Peggy Forsythe	...H. B. Fitzgibbon
Allston	...Clarence Handyside
Herbert Fraide	...Ian Robertson
Mr. Lakely	...Florence Malone
Lady Lillian Astrupp	...Ruby Gordon
Robbins	...Olive Temple
Lady Bramfell	...Gertrude Linton
Lady Sarah Fraide	...James Moore
Captain Gallatry	...William Podmore
Lord Bramfell	...Raymond Martin
Greening	...Edward Unger
Doctor	...By Himself
Huskie	

In dramatizing Katharine Cecil Thurston's story "The Masquerader," John Hunter Booth has made many changes, most of them for better. The time of action has been brought up to date and the plot centers about English political life just before Germany invaded Belgium. The plot while dramatic verges upon the improbable as the possibility of there being two men in the entire world so alike that they could exchange places without even their closest friends and relations discovering it seems rather remote. It requires quite a stretch of the imagination to believe that upon a short half hour's notice John Loder, Canadian, could step into the political and social life of John Chilcote, member of parliament, master the war questions to the extent of making a speech in parliament and then take his place in the home without even his wife discovering the deception.

That the play, however, was convincing to a degree was due to its remarkable presentation. There was not a dull or dragging moment, never was the interest allowed to lag for an instant and the suspense was sustained to the fall of the final curtain. The burden of the performance is carried by Mr. Post, who in the dual role of John Chilcote, M. P., and John Loder, is doing quite the best work of his entire career. His rapid transitions from the brilliant Loder to the drug crazed Chilcote were accomplished with an ease and rapidity which was well nigh bewildering.

The play is presented in a prologue and three acts, beginning with the accidental meeting in a London fog of John Chilcote, M. P., and John Loder. A lighted match reveals the fact that they are so alike in appearance, voice and manner, that they can not be told apart, and Chilcote, a victim of the drug habit evolves the idea that they can temporarily exchange places.

He plans that he can finish up his drug debauch while Loder takes his place in parliament. Unwillingly Loder accepts, but the drug fiend instead of returning to his home and work sinks deeper and deeper into the habit's clutches and dies from an overdose of morphine.

While all the big honors of the play fell to Post, his cast was most capable. Particular mention should be made of Louis Calvert, Chilcote's servant, and Thais Lawton, who was seen to excellent advantage.

Others in the cast were Georgia Mai Fursman, Florence Malone, Ruby Gordon and Clarence Handyside. The stay of "The Masqueraders" at the Lyric will doubtless be a long one.

WHAT THE DAILIES SAY.

World—Has no dragging moment.
Herald—Guy Bates Post wins in dual role.
Sun—Guy Bates Post scores.
Tribune—No doubt of play's success.
Times—An effective play.
American—Really fascinating.

OPENING DATES AHEAD

New York City.

"Polly With a Past"—Belasco—Sept. 6.
"The Pawn"—Fulton—Sept. 8.
"Rambler Rose"—Empire—Sept. 10.
"The Landlady"—Yorkville—Sept. 12.
"Lombardi Ltd."—Morosco—Sept. 17.
"Misalliance"—Broadhurst—Sept. 17.
"The Family Exit"—Comedy—Sept. 18.

Out of Town.

"Kitty Darlin'"—Buffalo, N. Y.—Sept. 6.
"Scrap of Paper"—Atlantic City, N. J.—Sept. 10.
"Odds and Ends of 1917"—Stamford, Conn.—Sept. 15.

"COUNTRY COUSIN" MAKES ITS BOW TO BROADWAY

"THE COUNTRY COUSIN."—A comedy in four acts, by Booth Tarkington and Julian Street. Presented Monday evening, September 3, at the Gaiety Theatre.

CAST.

Mrs. Howitt	...Julia Stuart
Eleanor Howitt	...Marian Coakley
Sam Williams	...Donald Gallaher
Nancy Price	...Alexandra Carlisle
Geo. Tewksberry Reynolds	...Eugene O'Brien
Stanley Howitt	...Arthur Forrest
Athalie Walwright	...Louise Prussing
Mrs. Jane Kinney	...Eleanor Gordon
Cyril Kinney	...Donald Foster
Maud Howitt	...Grace Elliston
Archie Gore	...Charles Mackay
Pruitt	...George Wright, Jr.
Blake	...Albert Tavernier

"The Country Cousin" is a production of George C. Tyler, in association with Klaw and Erlanger, and reminds one somewhat of other plays in which Tarkington has had a hand. In other words, it has a familiar Tarkington twang.

The piece deals principally with Eleanor Howitt, a girl of eighteen, who has outgrown her native Ohio village. She has inherited about a half million dollars, when her father, divorced and rewedded to a cheap and frivolous woman, appears on the scene to take her East. The second act discloses Eleanor in the scenes of sin to which her father has brought her. Acts two, three and four show a house party in action in an Italian villa near New York City.

To this place of iniquity comes Nancy Price, a country cousin, who farms out in Ohio. She is insulted by every one, but manages to more than hold her own and even win Eleanor back in the end, with the aid of an overdrawn snob whom she has converted to common sense before the final curtain.

Tarkington and Street are thoroughly familiar with people from Ohio, and, in spots, this work is charming, but the characters which form the smart set in this play are so utterly bad that they might be denizens of the lower world. At any rate the contrast between them and the simple folk would make capital characters for real old time melodrama where the villain pursues the heroine but they mar the delightful comedy atmosphere which is born in simple surroundings.

Alexandra Carlisle as the country cousin scored an individual triumph. She invested the role of Nancy with her own pleasing personality and made her a most charming personage. She imitated the Middle West dialect with breezy, fresh style that gave her an added charm.

Eugene O'Brien lent distinction and force to the character of Reynolds.

Donald Gallaher did good work as Sam Williams, an ambitious youth of the Middle West.

Of the others, Grace Elliston and Arthur Forrest were probably the best.

The production was adequately staged.

WHAT THE DAILIES SAY.

Sun—Alexandra Carlisle wins personal triumph.
Tribune—Delightful in spots.
Times—Delightful in spots.

"THIS WAY OUT" NEW CRAVEN COMEDY MILDLY AMUSING

"THIS WAY OUT."—A comedy in a prologue and three acts, by Frank Craven; founded on a story by Octavius Roy Cohen and J. U. Giesy, as published in Munsey's Magazine. Presented Thursday night, August 30, at the George M. Cohan Theatre.

CAST.

John Caldwell	...Charles Trowbridge
Joe Franklin	...Frank Craven
Walter Simmons	...Jed Prouty
Benny Gordon	...Walter Baldwin, Jr.
Suki	...David Burton
Bell Boy	...Harold Grau
Hazel	...By Himself
Mr. Watson	...George Williams
Mr. Burbank	...Charles Merriwell
Mrs. John Caldwell	...Edith Lyle
Ethel Lane	...Millicent Evans
Maud Leveridge	...Grace Goodall

Frank Craven's delightful comedy, "Too Many Cooks," which was one of the dramatic successes of two years ago, had at least an original and plausible story, and treated in Mr. Craven's attractive manner was filled with charm. For the basis of his latest play Mr. Craven has selected a story by Octavius Roy Cohen and J. U. Giesy, thin and weak and lacking in all the qualities which made "Too Many Cooks" a success.

There are many clever and mirth-provoking lines in the new play, and whatever popularity the play achieves will be due to them rather than the plot and situations provided by the story.

"This Way Out" begins with a prologue which tells of two young men living in a small town hotel. One of the men is about to get married and a discussion arises as to the advisability of telling a wife about one's "past." Joe Franklin, played by Mr. Craven, strongly advises against it, but his friend believes that the only way to insure happiness is to have no secrets from his wife.

After the marriage Joe, who is a practical joker, reads an advertisement in a matrimonial paper, and out of curiosity answers it, but instead of signing his own names uses that of his married friend.

The recipient of his note does not wait to answer, but comes on in person, and what follows after her arrival supplies the comedy of the piece.

Joe, envying the happiness of his married friend, has become engaged, and the arrival of the answer to the letter on the eve of the announcement of his engagement further complicates matters. Just as the affairs of all seem hopelessly entangled the hotel clerk falls in love with the matrimonially inclined young lady and the situation is saved.

Grace Goodall was the lady who advertised for a husband, and scored the real hit of the piece. Mr. Craven was exceptionally good, while Jed Prouty, as the hotel clerk, and Charles Trowbridge, the young man who believed in revealing his "past" to his wife, made the most of their respective roles.

WHAT THE DAILIES SAY:

Tribune—May win fair share of attention.
Sun—Amusing farce.
Herald—Light, pleasing farce comedy.
Times—Has bright moments.
World—Strained bit of humorous writing.
American—A quiet farce.

"JONES" IS REVIVED

"What Happened to Jones," George Broadhurst's twenty-year-old farce, was revived last Friday evening at the Forty-Eighth Street Theatre by the author, with Hale Hamilton, John Daly Murphy, Charles Harbury, James Spottswood, Alphonse Ethier, Thomas P. Gunn, William H. Gregory, Marie Wainwright, Marcia Harris, Leila Frost, Margaret Ferguson, Viola Leach and Josie Sadler in the cast. The piece, despite its age, was well received.

BERNHARDT OPENS SEASON

After a long and severe illness, Mme. Sarah Bernhardt returned to the stage on Saturday night at the Knickerbocker Theatre, where she was seen in a new one-act play and the trial scene from "The Merchant of Venice."

"The Star of the Night," a war inspired play by Henri Cain and L. Guerinon, while rather weak as good plays go served its purpose to the extent of giving Mme. Bernhardt opportunity to display her great art.

"LEAVE IT TO JANE" AT THE LONGACRE WINS SUCCESS

"LEAVE IT TO JANE."—A musical comedy based on "The College Widow," by George Ade. Book and lyrics by Guy Bolton and P. J. Wodehouse; music by Jerome Kern. Presented Tuesday night, Aug. 28, at the Longacre.

CAST.

Ollie Mitchell	...Ruloff Cutten
Matty McGowan	...Dan Collyer
"Stub" Talmadge	...Oscar Shaw
"Silent" Murphy	...Thomas Delmar
Bessie Tanner	...Anna Orr
Bertha Tyson	...Lillian Cullen
Cora Jenks	...Catherine Mack
Ruth Alken	...Jane Carroll
Josephine Barclay	...Annette Herbert
Louella Banks	...Arline Chase
Peter Witherspoon	...A. M. F. D.
Howard Talbot	...Frederick Graham
Algernon Grieg	...
Jane Witherspoon	...Edith Hallor
Jimmy Hopper	...Harry Forbes
Dick McAllister	...D. E. Charles
Flora Wiggins	...Georgia O'Ramey
Hiram Bolton	...D. D. L. D.
Will C. Crimans	...
Billy Bolton	...Robert G. Pitkin
Hon. Elam Hicks	...Alan Kelly
Harold ("Bub") Hicks	...Olin Howland
Elmer Staples	...Bary Macullom

"The College Widow," George Ade's successful comedy of over ten years ago is the basis of Guy Bolton and P. J. Wodehouse's musical comedy "Leave It To Jane," which is the second musical production to score a success this season.

To the brilliant lyrics supplied by Mr. Wodehouse Jerome D. Kern has written a score which is really delightful, and while there is no single number which stands out prominently from the rest, as is often the case in musical productions, the entire score is melodious to a degree and written in a musically manner.

The plot of the piece follows closely that of Mr. Ade's clever piece and the introduction of the bright lyrics and Mr. Kern's melodies make of it even a better theatrical production than in its previous form.

Edith Hallor, scored a success in the title role of Jane, the college widow who flirts with a football star to win him away from a rival college. She is successful and his playing upon the team wins the big game for her college. After the game is over he learns that her only interest in him was to keep him away from a rival university and as he prepares to leave for home confronts her. She admits that while her interest in him was at first due to his fame as a football player, it had changed to real love and affection and so all ends happily.

Ann Orr was a pleasing feature of the entertainment and Olin Howland scored a genuine hit in the role of "Bub" Hicks who in one short term was transformed from a rube of the greenest variety to the college sport.

A review of the piece would not be complete without mention of Arline Chase, a dainty young miss, whose charm and grace in a neat dance with Oscar Shaw won her numerous recalls. The balance of the cast was adequate.

WHAT THE DAILIES SAY.

World—Kern's melodies tinkle agreeably.
Herald—Started tamely but got better and better.
Times—Gay and tasteful musical setting.
Sun—A sad "College Widow."
Tribune—Jerome's melody is sprightly.
American—Festively youthful.



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A TIMELY WARNING

A recent review in the San Francisco Chronicle of a well-known dancing act should sound a warning to all performers to be extremely cautious in their allusions to the war and to the flag if they wish the respect and approval of their audience.

This review is one of the first of many stronger ones that will follow unless certain performers are brought to realize that Old Glory is not a subject to be made light of and that the war is not a joke. The American theatre-goer will quickly resent any facetious remarks directed at the war or at the cause for which a million Americans will give their life's blood, if necessary, and the performer would do well to avoid the subject altogether, rather than to take the chance of committing a breach.

The newspaper review which we allude to, reads partly as follows:

"The trio professes a dancing act full of rapid changes and excellent dances. Perhaps the criticism may be captious, but the writer of these lines believes that the sooner vaudeville players of eligible military age discover that this war is not a subject for levity, the better we will be pleased and the more patriotism we will show. The spectacle of a soldier in uniform dancing with two naked limbed ladies parading otherwise as Red Cross nurses and bandaging up an imaginary wound on the wrist does not appeal to good taste just now."

The war is yet young so far as America is concerned, but, as the days go by, sentiments like the one expressed above will become more and more general. It will be the history of England's early days in the war repeating itself. English audiences did not enjoy seeing men of eligible military age performing on the stage when men were needed at the front, and flippant allusions to the war by these performers was not tolerated. The sentiment became so widespread that young English actors found it extremely difficult to obtain bookings, if they could obtain them at all.

If, therefore, the American performer realizes on which side his bread is buttered, he will refrain from alluding to the nation's troubles in any way except with the utmost respect.

Credit is due to the patriotism of Victor Morley who, evidently, has realized the trend of the times and has done his duty at a considerable personal sacrifice. Although his playlet, "A Regular Army Man," had a substantial booking of some thirty or forty weeks ahead, Morley, of his own accord, has discarded the act rather than make light of the life of a soldier, as was necessary in his offering.

Answers to Queries

E. P. D.—(1) You are right. The "House of Glass" was written by Max Marcin. (2) We do not know.

S. P.—We do not keep the addresses of performers. Chamberlain Brown may be able to tell you.

A. J.—(1) Yes, David Belasco produced "The Boomerang." (2) Write David Belasco, Belasco Theatre, New York.

J. J.—(1) B wins. They have been together for more than twenty years. (2) Sam and Kitty are the original Mortons. (3) James C. is no relation, as far as we can ascertain.

J. E.—(1) The American Academy of Dramatic Art, the Alveine School, or the Washington Square School, are three good ones. (2) We have no way of knowing from your letter.

R. B.—You are right. The London Era is four years older. (2) About twenty years.

H. S.—For any information regarding Oscar Hammerstein, write Arthur Hammerstein, Tilden Building.

R. W.—The play of "Eben Holden" was dramatized from the novel of the same name and was first presented with E. M. Holland in the title role.

C. T.—A wins. Maude Fulton, the actress-author, was formerly of the team of Rock and Fulton.

DENIES MARRIAGE TO CARR

Editor NEW YORK CLIPPER:

I see by last week's CLIPPER an announcement of my marriage to one "Eddie Carr." Will you kindly deny this, as I do not know Mr. Carr and there is no foundation to the story. I do not care to have my name involved in any such a ridiculous rumor.

Sincerely,
CONSTANCE FARBER,
(Of Farber Girls.)

Rye Gate, Rye, N. Y.,
Sept. 3.

ANNIE ABBOTT NOT "CANNED"

Editor NEW YORK CLIPPER, New York City:

Dear Sir—I wish to deny the truthfulness of an article in a recent issue of a theatrical weekly.

I have been in retirement for several years; spending my Summers here and my Winters at my Florida home.

I have not given a performance since I closed on the United time in 1914, and have not been in Chicago in three or four years. I do not like to see managers imposed upon in this manner, and it might be some protection to those disposed to employ such imposters to know that my act has been handled by Mr. Alf Wilton for many years, and could not be secured through any other source.

I have many good friends in the profession who would be greatly pained to think I had been "canned," and the publication of this will relieve them.

Thanking you for the favor, I remain,
Yours sincerely, ANNIE ABBOTT.
No. 40 Anderson Street, New Rochelle,
N. Y., August 25, 1917.

25 YEARS AGO

H. J. Conor was with "A Trip to Chinatown."

E. W. Chipman and the Arion Quintet were with Arlington's Minstrels.

Sam Collins played "Greppo" in the "Black Crook" revival at the Academy of Music, New York.

The New Gerry Society law went into effect in New York. It put the question as to whether a child could appear up to the Mayor, instead of having Mr. Gerry decide the question.

"My Sweetheart's the Man in the Moon" was published by Frank Harding.

RIALTO RATTLES

ANGLING

Margaret is Anglin' for Daly's Theatre.

ALMOST A FORD JOKE

Ford and Goodrich auto run well together.

AT LAST!

There is one place where every one prefers the closing spot. It's in the army.

HER PRICE

E. D. Price is in advance of "Here Comes the Bride." In other words, he leads the bridal procession.

MAYBE KISCNEFF WILL BE NEXT

Since the song writers have forsaken Hawaii, they don't seem to be able to find any other place to write about.

WHO'LL BOOK 'EM?

According to the dailies, Senators La Follette and Stone would make a good team of Dutch comedians.

THANK YOU, MR. MICHAELS!

We note that Joe Michaels has a supply of cigars on hand again. Left hand upper drawer of his desk, friends!

IT'S BEING DONE

Who ever heard of a stockhouse playing vaudeville? If you haven't, go up to the Eighty-first Street Theatre.

REEL STUFF

Harry Steinfeld, the theatrical lawyer, says that he likes Eva Tanguay's voice better since she is in pictures.

WHAT'S IN A NAME?

According to the critics, "This Way Out" may have to follow its own directions.

A STICKER

Song writers, awake! Isn't it time for a song about Camouflage? But what are you going to find to rhyme with it?

TOO DIS-MANTLED

Since Burns Mantle doesn't like "Mary's Ankle," May Tully had better get a longer dress for Mary.

TO ARMS! TO ARMS!

If General Bell is right when he says that a singing man is a fighting man, make room in the first trench for the Shubert chorus boys.

A PERTINENT QUESTION

Aren't the drinks on Nick Hanley? We're still reading about the war on page one of the dailies.

NEW EXPERIMENT

Herbert Brenon is going to start a production on "Empty Pockets." First time a big producer started a film on anything less than \$10,000.

REAL ADVICE

If you are an actor
And don't want to go to war,
Get into a khaki suit
And join the recruiting corps.

COUPLING CARRS

A brakeman would have been the best fitted fellow to have united Constance Faber and Eddie Carr in marriage, for he is accustomed to car coupling.

THE FOLLY OF IT

Walter Catlett and S. Jay Kauffman had a short fisticuff, and now Catlett has withdrawn from the Follies. We suppose he has decided that his follies are over.

WE FERVENTLY HOPE SO

Harry Mountford has taken the stump for the Red Cross, for which he is to be commended. But let's hope he is more successful for the Red Cross than he was for the Rats.

RATTLER'S REVIEWS OF SHOWS

"Daybreak"—Goodnight.
"Mary's Ankle"—Some class.
"The Knife"—Cutting tragedy.
"The Lassoo"—Roped for \$2.
"This Way Out"—Which way?

PUT THIS IN YOUR ACT

We've made up a gag. If you want your act to flop, just try this:
Patient—Why do you look so blue?
Dentist—It's my business to look down in the mouth.

A JOKE ON CHESTERFIELD

When we saw Henry Chesterfield leave the N. V. A. club rooms to go out and eat, it reminded us of an old chestnut story: A man went into a restaurant and asked for the proprietor. "He just stepped out for lunch, sir!" answered the waiter.

FITTING NAMES

Granville English has been accepted for the draft army. So has Stuart Franz. Is there a performer whose last name is American, so that we can complete the triumvirate? Johnny Tuerk has also been accepted. He'll have to change his name.

CONTRADICTIONS

Harry Singer never won any prizes for singing.
Charles Seamon has never been to sea.
Harry Green is rather wise.
Hazzard Short is quite tall.
Louis Stone has a warm heart.
Nellie Nichols is not a jitney.

FAMILIAR HEADLINES:

Dolly Sisters at Palace.
Eddie Foy Must Have Permit.
Bolton, Wodehouse and Kern Write Play.
Film Company Fails.
Record Season Last Year.
Next Year Will be Record Season.

A HAIR RAISING INCIDENT

'Tis a secret! Bernard Granville had a little moustache which he intended to exhibit to the patrons of the Bushwick Theatre last week, but he "didn't feel just right" with it on. So, at the eleventh hour, he called his trusty Gillette into play.

ON BROADWAY'S BORED WALK

Jim Toney, looking lonesome at an N. V. A. dance.
Sam Abrams greeting old friends.
Blossom Seeley receiving congratulations—on her act!
Billy Gibson talking to three girls at the same time.

A BIT O' FREE VERSE

You have eyes like Anna Held!
You have a figure like Annette Keller-mann!
Your voice is like Ethel Barrymore's!
Arms like Ruth St. Denis!
Curly like Mary Pickford!
But, oh, love, can you make up beds?
Can you cook?
Can you do housework?

HEARD ON THE RIALTO

"On Monday we start thirty-two weeks of two-a-day."
"They can keep their pictures. Give me stock every time."
"Isn't Harry Weber a handsome fellow?"
"We're going to cut out that gag 'cause everybody's using it."

WEEK'S MOST STARTLING NEWS:

The Enterprise of East Jordan, Mich., informs us:
"Mr. Adams, while one of the best hearted men in existence, finds his time fully taken up with his duties at the Furnace and Chemical plant, and just had to give up the Temple Theatre, which was a side line. No one can make as good a success of any side line as he can of a main push in which he concentrates his energies."

STOCK REPERTOIRE

FIFTH AVENUE STOCK OPENS SEASON

MAKES FAVORABLE BEGINNING

The Fifth Avenue Theatre Stock Company last week opened its season under favorable auspices with Owen Davis' three-act comedy, "Mile-a-Minute Kendall," as the offering. The house was packed to the doors by an audience that was so determined to give the company a most hearty welcome that every member of the organization, old and new, was given a reception.

Of course, Edmund Abbey, Edward Davis and W. O. MacWatters, favorites of last season's company, were singled out for special demonstrations and the ovations accorded them must have warmed the cockles of their hearts.

Stage Director Harry Horne was official speechmaker and, in this capacity introduced the various members of the company. At the close, the audience took them all, old favorites and newcomers alike, to its heart.

The performance was excellent. Mae Melvin, the new leading lady, essayed the role of Joan Evans in a manner that won her instant favor.

Edmund Abbey gave a capital portrayal of Jim Evans. W. O. MacWatters did forceful work in the title role and Edward Davis was fully equal to the requirements of the role of Judge Weeks.

Caroline Morrison gave a good performance of Amelia, and Aubrey Bosworth did well as Eddie Semper. Edna Preston, Opal Essent, Edward Vail, William Short, William Davidge and Eleanor Bennett all aided in making the opening a success.

With the start fully up to the high standard set by last season's company, there is every reason to expect that the same level will be continued.

The same high grade of plays have been booked for this season, and from time to time will be seen some of the most recent releases of Broadway successes.

There will be the usual ten weekly performances, six nights and four matinees. The prices will remain the same.

Stage Director Harry Horne, after seeing the season successfully launched, left last Wednesday to take charge of another house, and was succeeded by Aubrey Noyes.

"Mile-a-Minute Kendall" was continued during last week. This week "Rich Man, Poor Man," will be the attraction.

STOCK RETURNS TO JERSEY CITY

JERSEY CITY, Sept. 1.—The Academy of Music returned to-night to its former policy of dramatic stock, under the direction of Jay Packard, who was associated with the successful stock company at this house two seasons ago. Packard has secured an excellent company, which includes several of the members who were former favorites here, including Edward MacMillan, James Marr and Bessie Sheldon. Hazel Corinne is leading lady, and Gus Forbes leading man, with Dan Malloy doing the comedy roles. Claude Miller is stage director. The opening bill, "The Woman Who Paid," will be held over for next week, with a special Labor Day matinee. The regular matinees will be given every day except Mondays and Fridays.

LEAVE GORDON TO JOIN BUBB

BLUE HILL, Neb., Aug. 26.—Louise Buckley and Lenore De Larsh have left the Gordon Players to join George H. Bubb's "Ikey and Abey" company, to play ingenues and soubrettes. David Rivers also left the same show to join Mr. Bubb.

WILKES PLAYERS OPEN SEASON

SALT LAKE CITY, Sept. 2.—The Wilkes Players opened their season to-night with "Common Clay." The company includes: Nana Bryant, Claire Sinclair, Mae Thorne, Ralph Kloninger, Ernest Van Pelt, Ancyn T. McNulty, Frederick Moore, Cliff Thompson, Frank Bonner, George Barnes, and Huron L. Blyden, stage director. Ancyn T. McNulty is writing a play which Manager Wilkes will produce here this season. Nana Bryant, Claire Sinclair, Ancyn T. McNulty, Cliff Thompson and Huron L. Blyden have been under the management of Tom Wilkes since the opening of his first stock house, which was in Salt Lake City three years ago.

GIVE WATCH TO MANAGER GALVIN

WILKESBARRE, Pa., Sept. 3.—The Poli Players, headed by Director Harry E. McKee, presented Manager John J. Galvin a gold watch and chain as a parting token of appreciation of his many kindnesses. The company closing to-night included: Grace Huff, Nan Bernard, May B. Hurst, Marie Hodgkins, Alma Rutherford, Edward Everett Horton, Frank G. Bond, Arthur Buchannon, Rexford Burnett, Dan Davis, Jack McKee, Jack Roche and Karle O. Amend.

LIBERTY PLAYERS OPEN SEPT. 3

SAN DIEGO, Cal., Aug. 30.—The Liberty Players, under the direction of Mrs. Dorothy Millias, will open an engagement at the Strand next Monday. "Under Cover" will be the opening attraction, with a change of bill weekly. Ray D. Clifton is stage director. The company consists of twelve players, headed by Winnifred Greenwood.

TULANE OPENS STOCK SEASON

NEW ORLEANS, La., Sept. 2.—The Comic Opera Players opened the new season to-night at the Tulane Theatre. Their first offering is "The Firefly," and the following cast is employed: Florence Weber, Frank Moulán, Alice Hills, Christie MacDonald, George Bognes, Matt Hanley, Norma Brown and Eulalie Young.

BRIDGEPORT HAS MUSIC STOCK

BRIDGEPORT, Conn., Aug. 31.—Under the management of Poli & Isham, the Lyric Theatre, housing the first musical stock company Bridgeport has ever had, will open on Labor Day. The prospect looks very bright, the management believing that Bridgeport is ripe for musical stock at this time.

WITHDRAWS PLAY FROM STOCK

COLUMBUS, Ohio, Aug. 29.—The title of A. G. Delamater's new play is "Almost a Mother" and not "Nearly a Mother," as previously announced. The play will not be given in stock, but will have its first production on the road, with a special cast, and go to New York later.

BROADWAY TO SEE "THE PIRATE"

MILWAUKEE, Wis., Aug. 31.—Ludwig Fulda's fantastical comedy "The Pirate," which was produced last week at the Pabst Theatre by Wallis Clark, has received much favorable notice from the critics and will be given an early New York City production.

BROCKTON MAY SEE NEW PLAY

BROCKTON, Mass., Sept. 1.—"The Hornet's Nest," a dramatization by George Brinton Beal, of Mrs. Woodrow Wilson's novel, is being considered for production by Manager Warren O'Hara, of the Hathaway Players.

CLARK REJOINS "IBBETSON" CO.

MILWAUKEE, Wis., Aug. 31.—Wallis Clark, who has been heading the Summer stock at the Pabst Theatre, here, leaves for New York to open at the Republic Theatre, next week in "Peter Ibbetson," in which he appeared last season.

HARRY HORNE OPENS CO. IN PATERSON

ASSUMES CHARGE OF EMPIRE

PATERSON, N. J., Sept. 1.—The Empire Theatre opened the season here to-night in a blaze of glory, with a new company and new management. "The House of Glass" was the offering, and it is the consensus of opinion that the performance was one of the best ever given in this city.

Harry Horne is the new manager and stage director, a fact which assures the theatregoing public of Paterson of the best in the amusement line.

Society turned out in full force for the opening, and the members of the company were made to feel that they were among friends. There were the usual first-night speeches, floral tributes and congratulations all around.

In selecting his plays for the season, Director Horne has aimed to secure the best that has ever been presented in stock in this city. In fact, for the most part, the plays he will present are from among those which have heretofore only been given by traveling companies. "The House of Glass" will be retained this week.

The management will cater to the best class of patrons and, already, the reservations for seats for the season are big. The top price of seats will continue to be \$1, and there will be eleven performances a week, six nights and a matinee every day but Monday.

The roster of the company is: Ernia, Edith Gray; Erwin, Ruth Le Claire, Edith Bowers, Jack Doty, John Whitman, Frank Bass, Victor Fletcher, Forrest Orr, Harry Fischer and Lester Howard.

STAR PLAYERS BEGIN TOUR

SOMERVILLE, Mass., Aug. 28.—The Star Players, which will play the principal New England cities this season, opened here last week in a musical comedy written by Mathew Ott, and entitled "Seven Hours from New York." This week the company is playing "Oh, Johnnie." The roster of the company includes: John Dugan, Jack Fairbanks, Richard Barry, Ruth Fielding, Florence Major, Jeanette Darling, Billie J. Morrissey and a chorus.

K & E STOCK STARTS SEASON

SAN FRANCISCO, Aug. 29.—The first stock company of Klaw and Erlanger gave its initial performance last night at the Columbia Theatre, presenting the Atwell-Marcin three-act play "Here Comes the Bride," which is being simultaneously produced in Boston. The company, which includes Bertha Mann, Harrison Ford, Suzanne Morgan and other popular players, acquitted itself with credit. Marc Klaw, who arranged for the production has made his departure for the East, now that things are running satisfactorily.

POLI PLAYERS END SEASON

WILKESBARRE, Pa., Sept. 3.—The Poli Players closed to-night a fourteen weeks' stay, which has been the most successful season Poli has ever had in this city.

LEAVES STOCK FOR VAUDE.

Emily Smiley, who has been appearing in dramatic stock during the past season, will return to vaudeville with her dramatic sketch, "Her Great Chance."

PLAYERS JOIN CHASE-LISTER CO.

HARLAN, Ia., Aug. 27.—Jack Haggerty, Louise Gordon and Jack Haggerty, Jr., joined the Chase-Lister Company here for the season.

WILKES ENTERS B'WAY FIELD

SEATTLE, Wash., Aug. 29.—The Pacific Theatre Corporation, whose activities have heretofore been confined to operating stock theatres in Seattle and Salt Lake City, will invade the field of Eastern producing managers within the next month.

The first offering of the new concern will be a play called "Broken Threads," a comedy drama in prologue and three acts by William Ernest Wilkes. The play was presented in Seattle during the Summer and its local success was so pronounced that it was voted a worthy contender for Eastern honors. The managing director of the new concern is Lodewick Vroom, who has taken a suite of offices in the Fulton Theatre building and will begin assembling a cast for the play.

TULSA OPENED LABOR DAY

TULSA, Okla., Sept. 3.—The stock company at the Grand Theatre, here, opened the season to-night with "Alias Jimmy Valentine." The production is elaborate and a credit to Director Harry F. Vickery and scenic artist James Johnson. During the summer, the house was redecorated and re-carpeted and presents a bright appearance. The company includes Ella Kramer, Laura Love, Mary Enos, Capitola Crumley, Whit Brandon, Keith Ritchie, Tom McElhany, Clayton Sinclair, James Johnson, Harry Hoxworth, Harry Vickery, and Cliff Hastings. L. K. Powell is manager.

EMERSON PLAYERS OPEN SEASON

LOWELL, Mass., Sept. 3.—The Emerson Players opened tonight their third season at the Opera House, with "Shirley Kaye" as the bill. The company includes: Kendall Weston, manager and director; Ray Walling, Robert Laurence, J. Ellis Kirkham, Jerome Kennedy, Chas. Crymble, Albert Berg, stage manager; Winnifred Wellington, Mary Morris, Emma De Weale, Gladys McLeod, William Bevins is scenic artist. "Hit-the-Trail Holiday" is next week's bill.

ELBERT-GETCHELL STOCK OPENS

DES MOINES, Ia., Aug. 28.—The Elbert and Getchell Stock Company opened their regular season here last week. The company includes: Alice Clements, Selma Jackson, Grace Young, Flo Murray, Agnes Everett, Turner Ford, Van B. Burrell, J. A. Young, W. J. Mack and Jack Matthews.

STOCK THEATRE SOLD

LYNN, Mass., Aug. 29.—The Auditorium Theatre, this city, which has been operated as a stock house, was sold this week to Attorney Charles Leighton, representing a Boston theatrical syndicate, for \$15,750. The sale resulted from a first mortgage of \$15,000 held by the Lynn Savings bank.

SOMERVILLE PLAYERS OPEN

SOMERVILLE, Mass., Sept. 3.—The Somerville Theatre Players opened their regular season here to-day with a special matinee presenting "Mile a Minute Kendall." The house has been thoroughly overhauled and presents a bright appearance.

LEVY OPENS SEASON

Jack Levy opened his season with the Dreamland Burlesquers at Lansford, Pa., on Labor Day, instead of Boonton, N. J. The show is booked on one nighters through Pennsylvania, Ohio, Indiana and Michigan.

JOINS ST. PAUL STOCK

ST. PAUL, Minn., Sept. 3.—Richard La Salle has replaced Victor Browne here as leading man of the Shubert Stock Co.

JOIN WESSELMAN-WOOD PLAYERS

ERICKSON, Neb., Aug. 27.—Leland McNeese, Jack White and Dora Woodruff have joined the Wesselman-Wood Players here.

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W. V. M. A. MINOR CIRCUIT GETS STARTED

OPENED AT MINOT, AUG. 29

Plans for the putting into operation of the new minor or second circuit of the Western Vaudeville Managers' Association were considerably advanced during the last week. Routes were laid out and the first show opened at Minot, North Dakota, August 29.

The Kellie-Burns Theatrical Booking Association, of Seattle, will have charge of the booking of the new circuit which will, when it is completed, cover more than fifty towns of the West and Northwest and give more than thirty weeks' booking time.

The Kellie-Burns interests will send out road shows, each show featuring four vaudeville acts. These shows will play split weeks, and will follow each other around the circuit. The show that opened in Minot on the 29th will reach San Francisco about November 1.

All of the shows will start from Chicago and there, with contracts from Mort H. Singer, will play some of the Western Vaudeville Managers' Association time, after which they will play Minnesota and Wisconsin through the Paul Goudron offices. They will then jump to Minot, to begin their tour of the new circuit, which will take them through North Dakota, Montana, Idaho, Washington, Oregon, British Columbia, California, Nevada, Utah, Colorado, Wyoming and Nebraska.

After playing the Kellie-Burns' time, the acts will be taken up by Bert Christie, at Sale Lake City. Christie, in turn, will route them to Denver. At Denver they will be booked by the Charlie Jacobs' office as far east as Alliance, Nebraska.

From Alliance they will continue eastward on the Western Vaudeville Managers' Circuit again and, on this circuit, will play their way back to Chicago.

Under this arrangement, acts will be enabled to make an entire loop from Chicago to the Coast and back to Chicago.

Edward H. Kellie, one of the heads of the new circuit, is now busily engaged in a tour of the West, engaging theatres for his acts. He was in San Francisco last week, and, while there, completed arrangements for the Alhambra and Garrick theatres.

Bert E. Levy, who, for many years, was manager of the juvenile Bostonians, has been made manager of the Grand Theatre, at Minot.

GIRL REVUE OUT

Owing to the fact that the "girl revue," running as a permanent attraction at the Avenue Theatre, of which Louis Weinberg is manager, was not to the liking of the W. V. M. A., which formerly booked the house, Manager Weinberg has discontinued it and last week found the usual five-act bill of vaudeville at the Avenue.

"OH, SO HAPPY" CLOSES

The "Oh, So Happy" company, playing at Powers Theatre, cut short its run there Saturday night, though announced to run until Sept. 8.

It moved to New York, where it opened Monday under the name of "Good Night, Paul."

SIGNS WITH "FOLLIES"

Charlotte Whiting, who appeared with the three weeks girl revue at the Avenue Theatre, joined the Garden Follies at White City last week. Raymond Midgley produced acts.

STARTS NOVELTY GAME

T. F. Graham, of the Giant Safety Coaster at Forrest Park, staged a new and novel game on the grounds of the park last Thursday afternoon, consisting of two teams of three men each, armed with water hose. The men played force streams of water on a huge football, the idea being to "water it" past the opposing side. It served great amusement for both player and spectator, and will likely hold forth as a permanent attraction for the rest of the park's season.

DU VRIES TO SUE B. & O.

Sam Du Vries, the local vaudeville agent, will file suit against the B. & O. Railroad to recover a loss of five weeks' bookings of a diving act, at the rate of \$200 a week.

Following the closing of the Berlo Sisters' tank act at Indianapolis, several weeks ago, Du Vries' stage manager had the tank and equipment for the act shipped via the B. & O. road to Chicago. The equipment got lost somewhere, and it took five weeks to find it.

POWERS TO HAVE NEW ONE

"Mister Antonio," with Otis Skinner, will begin his engagement at Powers' Theatre September 10, supplanting the present attraction, "Oh, So Happy." The Skinner company will flaunt Joseph Brennan, Eleanor Woodruff, Robert Harrison, Frances Landy and Agnes Marc also in its cast. The Herz company has gone to New York.

"CANARY COTTAGE" FOR OLYMPIC

Following a five weeks' engagement of the new "Parlor, Bedroom and Bath," at the Olympic Theatre, Oliver Morosco's "Canary Cottage," with Trixie Friganzi, Herbert Corthrell, Dorothy Webb and Charlie Ruggles heading the cast, will open there September 30.

PALACE VAUDE. REOPENS

With the closing of the "Show of Wonders," after a long Summer run, the Palace Music Hall regained its vaudeville stride last week without losing a day. Emily Ann Wellman, Nellie V. Nichols and Rooney and Bent headed the programme.

ORR'S MUSICAL SHOW OPENS

Harvey D. Orr's new musical comedy, "There She Goes," opened the official season of the Bell Opera House at Benton Harbor, Mich., August 26, and with the Senior Orr and his son, Harold, in the comedy roles, scored big.

MABEL VANN GRANTED DIVORCE

Mabel Vann, who last starred with Fiske O'Hara, was granted a divorce in Minneapolis recently from her husband, Romaine Fielding, and has resumed her maiden name, Mabel Van Valkenburg.

HAS NEW MANAGEMENT

The Moulin Rouge Garden is now under the management of Albert H. Rey, who formerly managed the States Restaurant. Nicholas Boilla is staging a new revue there.

REICHARDT SISTERS SIGNED

The Reichardt Sisters (Reinie and Florence) have signed to appear in Charlie Boyer's new act which went into rehearsals in New York this week.

RAHN & HAMILTON IN REVUE

Paul Rahn and Gail Hamilton head the new revue that went on in Merrie Garden in the Planters Hotel last week.

MABEL FLORENCE RETIRES

Mabel Florence has retired from the show business and is now living in Peoria, Ill.

RAVINIA SINGERS CLOSE

The Ravinia Park singers concluded their Summer engagement of opera Labor Day.

HODKINS TOUR LIKES "PAN" SHOWS

STRONG BILLS FIND FAVOR

The southwest addition to the Pantages Circuit, better known under the designation of the Hodkins tour, is now playing Pantages shows, and the new brand of variety material has found favor.

The first road show to make the tour is composed of Capt. Sorcho, Bevan and Flint, Stoddard and Hines, Queenie Dundin and Edith Haney.

The second show has the "Beauty Orchard" as its feature, the company being composed of Frank Sinclair, Cliff Dixon, Catherine Creed, Babe Dunbar, Ada Clark, Helen Crewe, Grace Wallace and Margaret Clancy. The rest of the show includes Minnie Allen and Company, Harlan Knight and Company, Olson and Johnson and Alexandria.

The third show, which opened Sept. 2, has "The Hong Kong Girls," William Schilling and Company, Will and May Rogers, Willie Hale and Brothers, and Billy Small. "The Hong Kong" act, presented by Hilliam, Brown and Maginetti, includes Tom Brown, Rodney Hilliam, William Maginetti, Eleanor Robinson, George Widney, Ruth Jensen, Herbert Duffey, Clifford Van Dyke, Nell Gates, Margaret Clinton, Alice Edwards and Clara Moon.

DAVIS HEADS STROLLERS' CLUB

Will J. Davis is now acting president of the Strollers' club. Robert Sherman resigned at a recent meeting and Davis, being first vice president is advanced to the place of honor. Several meetings have been held recently with the idea of continuing that organization or forming a new one.

"THE OLD COUNTRY" CASTED

Dion Calthrop's new play, "The Old Country," will contain the following cast: Jane Houston, Maud Milton, Katherine Brook, Cecilia Radcliffe, H. A. Tonge, Edwin Cushman, James Galloway, Robert Forsyth, Hallet Thompson and others.

CASTLE CAN'T RESIGN

L. Andrew Castle's resignation as Chicago representative of the Actors' Equity Association, was not accepted last week, the council ruling that he could represent the organization at Camp Grant at Rockford just as well as he did when traveling on the road.

DOROTHY WILLIAMS RETURNS

After several weeks' engagement as prima donna of the Kenny Musical Stock Company at the Orpheum, Louisville, Dorothy Williams has returned to Chicago and is shaping up a new single for the varieties.

CHRISTY GOES TO NEW YORK

Wayne Christy, local agent, left this city for New York Monday to do business at his metropolitan address in the Palace Theatre building.

TABLOID STARTS SEASON

Boyle Woolfolk's "The Merry-Go-Round," a tabloid, fashioned after the big revues, opened recently at East Chicago.

CATALANO TO PLAY U. S. TIME

Henry Catalano, a vaudevillian, will go into training at Rockford, Ill., for Uncle Sam next week.

McKOWEN MAY BE MAJOR

James B. McKowen, head of the agency of that name in the Western Vaudeville Managers' Association, and who is a member of the Second Reserve Officers' Training Camp, at Ft. Sheridan, is reported to be in line for promotion to the rank of Major.

McKowen was at one time a member of the Clipper Quartette in vaudeville. Jess Freeman is in charge of the local McKowen office.

"GOODBYE BOYS" OPENS

"Goodbye Boys," a musical farce, had its premiere at the Princess Theatre Saturday night. It is a musical version of "Billy," a three-act farce which was popular a few years ago.

In the cast are Edgar Atchison-Ely, Natalie Alt, Eddie Garvie, Dolly Castles, Edward Basse, Beth Franklyn, John Allison, Maude Allison and the dancing team, Handers & Millis.

EDWARDS MANAGING INDIANA

With the opening of the Indiana Theatre, Saturday, Sept. 1, with its regular vaudeville and picture policy, George Edwards was found managing the house. Three six-act bills per week are being booked by Walter Downie, who just returned from a rest at West Baden.

FRIEDENWALD'S TAB OPENS

Norman Friedenwald's tabloid, "My Honolulu Girl," opened its season at Muncie, Ind., Monday. The company includes a Hawaiian troupe, Alice Berry, Rose Stevens, Ned Melroy, Frank Williams, Con Daly, Enid Rodriguez and a chorus of eight.

APOLLO CHANGES HANDS

The Apollo Theatre has changed hands and is now owned by a man named Engel, owner of the Columbia Theatre at Indiana Harbor. It is running five acts and feature pictures, managed and booked by Mlle. Sidoni.

TWO MORE HOUSES OPEN

The Erie and Virginia theatres, both playing vaudeville and pictures, opened for another season last week, the former under the management of F. C. Menzing and the latter under W. E. Heaney's direction.

WILSON HAS NEW FACES

Two new faces seen in the box office of the Wilson Avenue Theatre, when the house began its regular vaudeville season Thursday night of last week, were those of Jack Lawrie and Dawson Hastings.

FORM NEW QUARTETTE

A newly organized quartette, composed of Messrs. Kelly, De Lucas, Johnson and La Barr, began working as the Golden Gate Four at the Banner Theatre Sunday.

LEDERER MANAGING PASTIME

Sam Lederer, formerly manager of the Olympic Theatre for several seasons, is now managing the Pastime, a motion picture and vaudeville house in the Loop.

ORGANIZES A QUINTETTE

Hazel Kirke will shortly be seen in a new act called "The Hazel Kirke Quintette," under the direction of Dwight Pepple.

HAYMARKET STOCK OPENS

The Haymarket Theatre, for many seasons a favorite burlesque stock house, opened Aug. 31 with a Yiddish stock company.

KENOSHA HOUSE OPENS

Booked by the W. V. M. A. Office, the Virginia Theatre, at Kenosha, Wis., opened its season last week.

MELODY LANE

PROFESSIONAL MEN NOW PUT TO TEST

Elimination of Payment System Is Demonstrating the Actual Worth of Publishers' Outside Representatives

Since the publishers of popular music decided to put an end to the paying of singers to introduce songs in the theatres the professional managers of the big houses have suddenly found themselves in the position of having to demonstrate their actual worth to their employers.

As long as the payment system continued, with other things equal, the professional manager with the strongest financial backing accomplished most in the way of having his publications featured in the theatres. As there was no check between publishers to determine just how many singers received money, the amount of work of the professional manager was comparatively easy. If he could not get action on the song's merits he simply had to resort to the check book which generally obtained the desired result.

With the loss of the financial argument, however, the professional man who had lost the enthusiasm so necessary in this work, suddenly found his lot a hard one and the experiences that one or two of these managers are having at present are far from pleasant. The young, hustling friend-making professional man has adapted himself to the new conditions and is placing his songs almost as readily as in the past but some of the older ones are finding it almost impossible to get one of their songs in the repertoire of a big time artist.

The professional manager that is unable to place his employer's songs with the headline singers is of little value, and with the theatrical season now in full swing, there are some anxious faces at the weekly conferences held in some of the big publishing offices.

NEW SONG HIT HEARD

Gilbert and Friedland have again provided the profession with a success. This time it is "Set Aside Your Tears," an appealing song which has a prominent place in their own act now appearing at the Riverside Theatre in New York. "Set Aside Your Tears" has made an unusual impression upon the audiences at the various houses in which these two young writers have appeared commencing at Henderson's and the Palace a few weeks ago. It is just the sort of song that appears to catch on best at this time. It contains neither gun-fire nor recruiting appeals but has a highly useful little message just the same, set to a beautiful melody. It was written by L. Wolfe Gilbert, Malvin Franklin and Anatol Friedland. Jos. W. Stern & Co. are the publishers of the number.

PHIL. KORNHEISER EXPLAINS

Phil. Kornheiser, professional manager of the Leo Feist house, says the non-payment system has had little effect upon the Feist catalogue.

During the past few weeks a greater number of singing acts have used the Feist publications than ever before, and in consequence the professional quarters, over which Mr. Kornheiser has charge, are crowded to the doors with singers.

"All one needs in these days," said Phil, "is the songs and the ability to hustle and put 'em over. We have both."

REISNER SIGNS FOR SEASON

C. Francis Reisner, writer of "Good-Bye Broadway, Hello France," has signed with the "Watch Your Step" company, and will this season be seen in the part formerly played by Harry Fox.

BELLE BAKER SINGS NEW SONG

Another big Jos. W. Stern & Co. hit is the late novelty creation "Some day Somebody's Gonna Get You." This song is one of the features of Gilbert and Friedland's performance in vaudeville. It happens that the number is also being used by Belle Baker and that she and Gilbert and Friedland both played the same bill at Morrison's Rockaway last week. Miss Baker consented to stop using the number just for that one week but expressed herself as being very much disappointed that she was unable to use it at that house. She felt, however, that it was absolutely essential to the act of the writers and therefore gave in to them.

It is being used by many other headline acts with a great deal of success, which it richly merits inasmuch as it seems to be a sure hit with any audience anywhere.

NAN HALPERIN HAS NOVELTY

Jos. W. Stern & Co. have a very successful number in "Oh, You Wonderful Girls," the work of Wm. B. Friedlander, whose reputation as a writer of excellent material is constantly on the increase. This number is being featured by Miss Nan Halperin, America's favorite singing character (all of whose numbers are written by Mr. Friedlander), by Ray Raymond in Ziegfeld's Midnight Frolics and in the pretentious vaudeville production "The Four Husbands." It is also employed by many other excellent acts.

MORRIS GETS A TELEGRAM

Jones and Sylvester, who played the Empress Theatre, St. Louis, last week, introduced the new Joe Morris song, "We're Going Over," and immediately after the first performance sent the following telegram to the Morris company.

"Congratulations to you, Sterling and Lang, we have used many songs, but never sang anything that was such a hit with the audience as 'We're Going Over.' It was a sensation at the Monday matinee."

VON TILZER SONG WINS PRIZE

In the recent New York Herald prize song contest, in which nearly 5,000 manuscripts were submitted, the novelty marching song, "I Don't Know Where I'm Going But I'm On My Way" was awarded one of the principal prizes. This number, although but a few weeks old is being featured in all the leading vaudeville houses as well as in the big army training camps.

QUICK SUCCESS FOR NOVELTY

The new novelty number "China We Owe a Lot to You," has scored one of the quickest successes on record and is being sung by scores of the best known acts.

Among the leading vaudeville singers using this number are, Brice and King, the Avon Comedy Four, Florence Rayfield, Bailey and Cowan and others.

GUS EDWARDS HAS NEW REVUE

Gus Edwards is in Chicago, where his new revue was produced on Monday night. After getting this one under way Mr. Edwards intends to give up cabaret work entirely and will devote his entire attention to his music publishing business, which under the direction of Max Silver is making much progress.

BANDS PLAY MORRIS SONG

"America, Here's My Boy," the Joe Morris song hit, was played by nearly every band in the big military parade in New York last week. This song, the first of the many war numbers, still retains its popularity.

HITCHCOCK & GOETZ TO PRODUCE

Raymond Hitchcock and E. Ray Goetz, encouraged by the success of Hitchy-Koo, their first production, have decided to continue as a theatrical firm for the staging of other musical shows.

BALL HAS BIG BALLAD HIT

"All The World Will Be Jealous of Me," Ernest R. Ball's latest ballad success, seems destined to rival in popularity any of his previous successes. This song has been growing in popularity at such a rapid rate that it has become one of the biggest sellers in the entire catalogue of M. Witmark & Sons. Scores of professional singers using it predict that it will surpass in sales any of the great song hits written by Mr. Ball during his long career of song writing.

D. A. ESROM HAS A NEW ONE

Just to show her hand has not lost its cunning since writing "Bobbin' Up and Down," "Uncle Joe and His Old Banjo," "Another Rag," "Whistling Jim," and various other songs, D. A. Esrom has, in collaboration with Teddy Morse, turned out as catchy and timely a song, appropriate either for war, peace, college or any other purpose, as has been heard this season. Its title is "Somebody's Boy," and although but a week old is in big demand.

BERLIN'S NEW BALLAD FEATURED

Cook and Stevens, one of vaudeville's clever teams, opened their season this week playing the United time. With new talk and songs they have improved their offering wonderfully and believe that this year will be their banner one. As their feature song they are singing Irving Berlin's new ballad "The Road That Leads to Love."

BRATTON HAS A NEW HIT

John W. Bratton, who quit writing songs several years ago to become a theatrical manager, is back in the music field again with a clever song entitled "Then I'll Come back To You." The new song is being received with such enthusiasm in the profession that it is already being recognized as one of the big successes of the season and John is being congratulated on all sides for his "come back."

EDWARDS SENDS WARNING

Gus Edwards has sent a notice to music publishers stating that he has purchased all rights, title and interest in a song by Billy Gaston entitled "What Will Become of Your Little Doll Girl?" and that any infringement of the copyright will be prosecuted.

PIANTADOSI ON THE ROAD

George M. Piantadosi of the Al Piantadosi publishing concern, left yesterday on a three weeks' business trip for the firm through the New England and New York territory. He expects to be away for about four weeks.

HARRIS JAZZ SONG SCORING

Charles K. Harris expects "Scratchin' the Gravel" to be the rag-jazz sensation of the season. The piece is now being taken up by the cabarets and is proving popular both as a dance and vocal number.

STERN JOINS AUTHORS' SOCIETY

The American Society of Authors, Composers and Publishers has sent out a notice to the effect that the publications of Jos. W. Stern & Co. have been added to its catalogue and the unlicensed public performance for profit of any of the Stern numbers is an infringement of the copyright law.

WILLIAM JEROME'S MOTHER DEAD

Mrs. Mary Donnellon Flannery, mother of William Jerome, died on Friday at her home in Goshen, N. Y., of acute indigestion. She was 78 years of age.

SHARPS AND FLATS By TEDDY MORSE

An unconscious clash of publishers took place on upper Fifth Avenue, where a banner was stretched across the street reading, "Goodbye, Good Luck, God Bless You." As one band got directly under it, they struck up "Where Do We Go from Here."

Now, try this chorus on your E flat cymbal. It's a pretty thing:

Nelly was a lady, she was;
Last night she died, she did;
Toll the bell for lubly Nell,
My dark Virginia bride, she was.

N. W. Ayer and Son are one of the largest advertising agencies in the world, and their motto is "Keeping everlastingly at it brings success." Even granting that's true, there's one chap been writing songs for endless years and hasn't had a hit yet. What can his slogan be?

Louis Weslyn meets every one with a smile these days, for he is the lyrical perpetrator of "Send Me Away With a Smile," which is some song. And according to Louis, and others, 'tis selling in large and juicy quantities. Like a few other capable rhymesters in the game of song, Louis Weslyn is deserving of hits a-plenty.

Uncle Sam went to war Thursday, August 30, 1917, when 40,000 men marched down Fifth Avenue, New York, cheered and applauded, wept and sighed over by nearly two million people. There were more opportunities for song titles than any song writer will get in a century. Here's what the bands played: "Goodbye, Good Luck, God Bless You," "Where Do We Go from Here?" "Good-bye, Broadway, Hello France," "Me and My Gal," "Stars and Stripes Forever," "Hot Time in the Old Town To-night," "Dixie" and "The Star-Spangled Banner."

College men are supposed to be fairly well balanced, and at least more sensible than the average human, who has not had the advantage of a soft college education. Now, list awhile to one of their songs and you'll understand why Woolworth handles only hits.

At number three Old England Square,
Mark well, what I do say;
At number three Old England Square,
My Nancy, doesn't she live there?
I'll go no more a-roving with you, fair maid.

CHORUS.

A-rov-ing, a-rov-ing, since roving has been
my ru-i-in,
I'll go no more a-roving with you, fair maid.

Andrew Mack, the famous kitchen mechanic's delight, is starring this season in a new Irish play. Lifting a song as only he can, the evergreen Andrew will surely have a big year. Remember his beautiful "Story of the Rose" and other splendid songs?

There was an Emperor in China said to his mistress, an olive-dyed lady of Peking, "I shall love you till the great wall crumbles and be washed away by rains, till the stars turn grey with age, and the mountains that girdle the kingdom march like giants into the sea." And he believed it.

Ere the moon was new again, he was dancing the cancan played by an Oriental jazz band in the Imperial Palace at Peking with a lissome flower girl, who had come with a basket of blossoms from the village of Chang-Nan. (From the Book of Fools by John McClure in Smart Set.)

BURLESQUE

QUIZ BURLESQUE HEADS IN SUIT

HYDE AND BEHMAN PRESS ACTION

Interrogations were filed yesterday in the office of the Clerk of the United States District Court, for the directors and officers of the Columbia and American Burlesque Association, in the suit brought against them by Hyde and Behman to restrain the presentation of burlesque attractions in the Empire Theatre, Chicago, and the Victoria Theatre, Pittsburgh. These interrogations will be forwarded by the clerk of the court to the solicitors who represent the burlesque companies, and answers by them must be made to the court twenty-one days after the filing of the questions.

The questions to be asked the directors of the circuits will refer to the formation of the American Circuit, the disposition of the stock of this organization; the question of management and control of shows on this circuit by officers and directors of the Columbia and any working agreement that may exist between the two circuits for their mutual benefit.

The directors of the American are to be asked what relation their circuit bears to the Columbia, and whether or not any of them represent officers and directors of the Columbia.

After these interrogations are returned to the court house, Grossman and Vorhaus, solicitors for Hyde and Behman, will apply to the Court for an injunction restraining the defendant corporations from presenting burlesque attractions from the American Circuit in either of the theatres until the issues are finally decided in court of equity.

SEEK MISSING CARPENTER

It became known last week that, for some time, the Sheldon Amusement Company has been endeavoring to locate Bill Bailey, whom they engaged in July as carpenter, but who disappeared a short time afterward taking with him, they say, several hundred dollars which he had drawn for the purchase of material with which to construct props. They also state that he drew some salary in advance.

THEATRE CORPORATION FORMED

TRENTON, N. J., Sept. 4.—The United Cinema Theatre Co., Inc., a Delaware corporation, has been chartered here to buy, lease, build and operate motion picture houses from an office to be located in Hackensack. The concern is capitalized at \$1,000,000, and \$5,000 will be devoted to commencing the business.

GIVE PARTY FOR O'SHEA

A theatre party was given to Capt. Daniel O'Shea, of the Home Defense League, by a number of business men of Brooklyn at the Empire Theatre last Tuesday night, the "Spiegel Revue" being the attraction at the house. Fully two thousand persons attended the performance, at which a gold watch was presented to Capt. O'Shea.

JOIN "MAIDS OF AMERICA"

PROVIDENCE, R. I., Sept. 3.—Calvert Shane and Bisland opened with the "Maids of America" here to-day. They replaced the "World's Comedy Four." They were with the show last season.

PRINCESS DOVEER SIGNED

Princess Doveer has signed a three-year contract with the Sheldon Amusement Company for their "Some Babies" company.

BEDINI SHOW PRAISED

WASHINGTON, D. C., Aug. 31.—Jean Bedini and his "Puss Puss" Company met with big success this week at the Gayety. In a review one of the daily papers said: "One of the most pleasing features of the show is the cast of leading feminine characters, all of whom are exceptionally pretty and can dance and sing. The comedy end of the performance is upheld in an admirable manner, judging from the applause received by Bob Harmon, Bobby Clark and Paul McCullough. The comedienne contingent is headed by Helen Lorayne, Ella Golden and Marie Sabbott. The house was in a continuous roar of laughter. An attractively costumed and well trained chorus adds to the entertainment."

LOUISVILLE WANTS BURLESQUE

LOUISVILLE, Ky., Aug. 29.—The management of the Buckingham Theatre, Louisville, Ky., is seeking to book burlesque attractions, similar to those playing the Columbia Circuit, for the season. From forty to sixty thousand soldiers will be quartered in the city, which, at present, has no house playing burlesque.

CENSORS START SEPT. 10

The Censor Committee of the American Burlesque Association will start on its tour of censoring the shows of its circuit September 10. They will first look over the shows around New York before starting on the road. The houses of the circuit will also be inspected at the same time.

"SPIEGEL REVUE" LOSES TWO

Princess Luba Meroff, prima donna, and Sarina Malin, ingenue, of the "Spiegel Revue," closed with the show at the Empire, Brooklyn, last Saturday night. They were replaced by May Clinton, a new comer to burlesque, and Emma Cook.

MAE HOLDEN IS MARRIED

PORTLAND, Me., Aug. 31.—Mr. and Mrs. Joe Haggerty arrived here on a wedding trip today. They were married in Brooklyn, Aug. 29. Mrs. Haggerty, before her marriage, was Mae Holden, well known soubrette in burlesque.

SAUNDERS HEADS LEGIT. SHOW

Arthur Saunders left New York last Saturday to do advance work for "The Heart of Wetona." He opens in Paterson, N. J. Saunders managed "Blutch" Cooper's "Globe Trotters" last season.

ADELAIDE MADDEN ENGAGED

Adelaide Madden, who was with Chas. Bakers "Tempters," on the American Circuit last season, is again in the employ of Baker, being with his "Speedway Girls" company on the same circuit.

McKEEFREY AND POST HONORED

A farewell banquet was tendered to Howard McKeefrey and Emanuel Post at the Ritz, in Brooklyn, last Wednesday night. The boys have been called in the first draft of the National Army.

CARLTON REPLACES LEWIS

Lew Lewis closed with Hughy Bernards' "Americans" at the Gayety, Brooklyn, last Saturday night. Billy Carlton opened in Yonkers, Monday, in the part.

HARRY STEPPE EXEMPTED

Harry Steppe has been declared exempt by the Exemption Board at Newark. Steppe is the sole support of his mother and crippled brother.

DRAFT HAS HIT BURLESQUE LIGHTLY

COMPANIES RETAIN OLD FACES

Burlesque has suffered very little through Uncle Sam's endeavors to fill the ranks of the new national army by selective draft. Hardly more than two per cent of the men carried with the shows have found themselves subject to the call after appearing before the exemption board and making their exemption claims.

Even though, for the past few seasons, more than one-half of the men carried with the shows have been under the draft age, performers in burlesque have been very fortunate with respect to having to answer the call to the colors as compared with men employed in other branches of the theatrical business.

After the numbers were drawn in Washington and the burlesque people learned of their standing on the list, a great many of them began to worry. A large number of them consulted specialists who, after making thorough physical examinations, found that they had some physical trouble or other which would debar them from serving. These physicians gave the men affidavits which were submitted to the boards, and after the men were examined the statement of the specialists were verified. A great number of the exemptions allowed comedians were on account of flat feet and defective vision.

Then, it was found that most of those who were apparently physically fit for service had other causes of exemption that were quickly allowed by the local boards when presented, the most important being dependency of parents for support. From inquiries at the various boards it was learned that more than one half of those who were exempted on account of dependents had parents to support. Others again had a wife and children dependent on them as well as numerous other relatives which quickly brought the local boards to the determination that these men should be excused from service for the present.

With these claims made by the actors in this branch of the business but very few familiar faces are missing from the complement of the shows travelling on both circuits this season.

A. M. BRUGGERMAN MARRIED

Married during the past week, A. M. Bruggerman, owner and manager of the Empire Theatre, Hoboken, left last Monday for a ten-day honeymoon at Columbia, S. C. At the end of that time, he and his bride, who is a young Belgian woman driven to this country when her country was overrun by the Germans, will establish a home in Hoboken.

SCRIBNER GUEST OF FAIR

BROOKFIELD, Pa., Aug. 30.—Sam A. Scribner, general manager of the Columbia Amusement Company, is spending a week at his old home in this city. He is also a guest of honor at the Annual Country Fair now being held here. Mr. Scribner will return to New York after Labor Day.

WOLF JOINS HURTIG SHOW

BALTIMORE, Md., Aug. 30.—Henry Wolf is now ahead of Joe Hurtig's "Hello America," starring here this week. B. M. Garfield, former agent, closed at the People's, last Saturday night.

GIRLS QUIT MARION SHOW

HARTFORD, Conn., Sept. 2.—Claiming that Dave Marion, owner of Dave Marion's Own Show, which played the Grand Theatre here last week violated his contract with her, by deducting the cost of wardrobe and paying half salary for the first week's engagement, Mabelle Parker has left the show and placed the matter in the hands of a local attorney. Miss Parker returned to New York. On the same train with her were Marie Vannick, Ruth Brady, Elita Chester and Emma Orner, who are said to have quit the show for the same reason.

ZELLA RUSSELL HAS FELON

PHILADELPHIA, Pa., Aug. 30.—Zella Russell, co-star of the Burlesque Revue, will not be able to offer her piano specialty for a few weeks, having just undergone an operation for a felon on her finger. She will be out of the show for the balance of her Philadelphia engagement.

LESLIE BUYS FARM

Walter Leslie, manager of the Casino, Philadelphia, has bought a forty acre farm, at May's Landing, N. J., on which he has five thousand chickens and many acres of vegetables. There is a twelve-room house and garage on the property, and he will make week-end journeys there during the Winter.

ABBOTT BUYS CAR

PHILADELPHIA, Pa., Sept. 1.—Frank Abbott, manager of the Peoples Theatre, which plays the Columbia attractions in the Kensington section of this city, has bought a new Oakland car.

WILL LEAVE FOR CAMP

Teddy Rayne, assistant electrician, and Thomas Dooly, chief usher of the Columbia Theatre, leave for their camp, at Yaphank, next week.

OPP TO WRITE SCENARIOS

Joe Opp, of the "Bon Tons," closed contracts last week while in New York to write two five-reel scenarios for two well known motion picture stars.

EDNA ZUCA TAKE NOTICE

An important letter is in the CLIPPER Post Office for Edna Zuca.

COLUMBIA CONCERTS SUNDAY

The Columbia will start its concerts next Sunday.

BURLESQUE NOTES

Billy Harms, of the Empire Theatre, Hoboken, is giving away a very good pencil for advertising purposes. Harms wants it known that he will send some to any agent or manager who writes him.

Kid Kennedy, of Yonkers, dropped into the Union Square one afternoon last week and caught Frank Mackey doing a boxing bit. He was so impressed with Mackey's work that he sent him a pair of pneumatic boxing gloves.

Dolly Webb, who is prima donna of the "Darlings of Paris" company this season, is doing nicely. Miss Webb has been with the "Mischief Makers" the past three seasons.

Joe Lyons is doing a classy bit of straight this season with the "Darlings of Paris" company.

Mae Earle is doing some great soubrette work with Charlie Taylor's "Darlings of Paris" company.

Burlesque News Continued on Pages 29 and 31

We announce our program of fully
protected material for
Season of 1918

- A** A saucy little miss in a "Lucile" gown
In vaudeville chanced to stray—
Where she met a youth from Swagger-town
Who proposed in a princely way.
- B** He made love to the strains of a dreamy waltz,
But could not win her hand.
- C** Then they sailed away and he sang his lay,
To this same little miss in Toyland.
- D** Now the Storm King above had witnessed the love
Of these two little vaudeville lovers;
Like "Virginia and Paul" he started a squall,
And left them out there without rubbers.
- Etc** Now music holds sway and they drift away,
To scenes of idealization;
Unlike fables of old, when the story's all told,
You have our latest Dance Creation.

(We thank You)

Adelaide and Hughes

THIS WEEK

(SEPT. 3)

Palace Theatre, New York, Indef.

ROSALIND COGHLAN

AND COMPANY

in

A SURE-FIRE COMEDY

"Our Little Bride"

This Week, (Sept. 3)

B. F. Keith's

Bushwick Theatre

Direction—EVELYN BLANCHARD

MADAME ESTELLE BEAUGRAND is resting at her camp at Lake Taconic.

Barney McDonald is building the scenery for "Odds and Ends of 1917."

John Wilstach goes in advance of Willie Collier in "Nothing but the Truth."

Albert L. Miller, prominent in motion pictures, has joined the U. S. Navy.

Charles Brown will be business manager for Leo Dietrichstein in his new play.

Carl Helm is at the camp at Plattsburgh, training to be an army officer.

Ed Long, house manager of the Lyric Theatre, is the father of a fourth baby.

Harry Fox has arranged with William B. Friedlander to write a new act for him.

Kathleen Clifford was given a reception in Los Angeles on her return to vaudeville.

Harry Alfredo was booked for one day last week at the Strand Theatre, Racine, Wis.

Leo Carrillo returned from Chicago last week and began rehearsals for "Lombardi Ltd."

Dave Posner has signed as business manager of Thomas E. Shea in "Common Clay."

Richard B. Tant will again be manager of the Grand Theatre, Atlanta, Ga., this season.

Victor Morley has been engaged to act one of the comedy roles in "The Grass Widow."

Frank Gruber has succeeded E. I. Adams as manager of the Temple Theatre, at East Jordan, Mich.

Claude Fleming has enlisted in the British Army and will sail shortly for his home country.

Charles E. Blaney has retired from the theatrical business and is now a real estate operator.

Arthur "Cane" Levy will do the press work for Edward B. Perkin's production of "The Red Clock."

Max Hart last Saturday subscribed \$1,800 for the purchase of a motor truck for the 71st Regiment.

Jack Middleton has signed with Ackerman & Harris for their musical tabloid, "The Fountain of Love."

Arthur Brilliant has been engaged as assistant to G. Horace Mortimer in the Orpheum Press department.

Frankie Kelsey, formerly of the Three Kelsey Sisters, has joined "The Fountain of Love," musical tabloid.

Gus Salzer has been engaged as musical director for Madison Corey's new musical play "The Grass Widow."

William F. Moran is now chief advertising man and head doorkeeper at the Majestic Theatre, Jersey City.

Cissy Hines was granted a divorce from Palmer Hines in Baltimore last week and given custody of their child.

Leon Friedman has started on his eleventh annual pilgrimage in the interests of the "Ziegfeld Follies."

Paul McAllister has been made a captain of the New York militia and will help train the recruits at Yaphank.

Bert Farmer, former treasurer of the Varieties Theatre at Terre Haute, Ind., and now located at Port Arthur, Ont., where he has charge of a chain of vaudeville houses, is visiting relatives at Terre Haute.

ABOUT YOU! AND YOU!! AND YOU!!!

Ralph Stout, managing editor of the Kansas City Star, is in the city, the guest of Mr. and Mrs. Lincoln A. Wagenhals.

E. J. Carpenter, who has been managing Vailsburg Park, has returned to New York to engage in active show producing.

Ted Shapiro, who was accompanist for Lydia Barry, is now acting in a similar capacity for Wellington Cross in his new act.

Zulieka, the hypnotist, who recently returned from abroad, expects shortly to obtain a route from the U. B. O. for her act.

James O'Neill will celebrate the fiftieth anniversary of his stage debut on Oct. 10. Incidentally O'Neill is seventy-one years of age.

Edward L. George will present "The Family Exit," a farce comedy by Lawrence Lagner, Sept. 18 at the Comedy Theatre.

John Coleman, formerly of the Two Colemans, is filling in the summer months singing in a picture house in East Liverpool, Ohio.

Grace Fisher, late prima donna with the "Show of Wonders" in Chicago, is in New York preparing to return to vaudeville in a new act.

Will Elliott, of the International Circuit, has quit the road to accept the management of the Washington Theatre, Detroit, Mich.

F. J. Carroll will manage the New Strand Theatre at Lowell, Mass., which will be ready for its opening the middle of September.

Eddie Goodwin, assistant treasurer of the Eighty-first Street Theatre, left last Monday for a two-week vacation at Delaware Water Gap.

Harrold Crane, for the past two seasons with the "Blue Paradise" company, joined the Boston production of "Oh! Boy" Monday afternoon.

Jane Cowl has lost a diamond and platinum crown pin and will reward the finder if he will return the jewel to the Harris Theatre box office.

Charles Purcell, who plays a leading role in "Maytime" at the Shubert Theatre, has purchased a house in the Flatbush section of Brooklyn.

Thomas Sheehan, better known as the "lobby superintendent" at the Palace Theatre, left last Saturday for a ten days' vacation trip to Canada.

Benj. B. Vernon has forsaken the motion picture field this season to appear with Thos. E. Shea in "Common Clay" on the International Circuit.

Frances Roeder, a sixteen-year-old girl, has been selected by R. H. Burnside as general understudy and alternate prima donna at the Hippodrome.

Marie Nordstrom who has been ill for a fortnight, returned to the cast of "The Passing Show of 1917" at the Winter Garden last Saturday night.

Helen Westley has decided to remain with "The Lasso" in preference to accepting a new contract offered her by the Washington Square Players.

Ralph W. Hawley, editor of the Morning Tribune of East Liverpool, Ohio, and formerly affiliated with Frank Mackey, of the opera house, in Salem, has resigned his position to accept a position as State editor of the Youngstown Telegram.

Adolph Bolm has been engaged by the Metropolitan Opera Company to stage the opera pantomime "Le Coq d'Or" to be produced during the coming season.

Oscar Neal, stage carpenter at the Ceramic Theatre, East Liverpool, Ohio, has returned home, after spending a pleasant two weeks "down on the farm."

Cecelia Wright is leading woman with Henry W. Savage's "Have a Heart" company which opened its road season last Thursday at Asbury Park, N. J.

Harold Conway, a magazine and newspaper feature writer, has been engaged to assist Murdock Pemberton in the press department of the Hippodrome.

Russell T. Dobson, proprietor of the Rae Theatre, in Ann Arbor, his wife and Russell 3rd are spending a two weeks' vacation touring the Great Lakes.

Walter Moore, of Lithograph fame, presented Rita Vincent McIergue, a writer, with a check for \$1,000 when she married his brother, Robert C., last week.

Robert Vivian, the English actor, was the recipient of a send-off dinner last Thursday night at Shanley's, given him by Walter Pulitzer and a number of friends.

Mark Fuller has been seen "barking" for "A Trip to Melodia," at Luna Park, and is trying to draw the crowds into the concession with his funny gesticulations.

A. Robins, "The Walking Music Store," has again rejoined the cast of Arthur Hammerstein's musical play "Katinka," which opened at Atlantic City last week.

William B. Parker, for many years affiliated with the Columbia, a picture house of East Liverpool, Ohio, has resigned his position. He will probably go on the road.

Leon Kelmar, of the Casino Theatre, Narragansett Pier, R. I., announces his engagement to Hannah Coleman of that place. They will be married next month.

Karl Lang has quit the show business to accept employment with the Morse Aircraft Company at Ithaca, N. Y., where aircraft for the government is being made.

Robert C. Benchley, who was formerly a magazine writer and a member of the Tribune's staff, succeeds Dave Dallace as general press representative for William A. Brady.

Val Roche, secretary to Dorothy Hirsch, manager of the Morning Telegraph vaudeville department, has bid good-bye to Broadway and joined the naval marines at Tarrytown.

Frank Mackey, formerly manager of Ed. L. Moore's Salem house, and last heard of in Elwood, Ind., would please friends in East Liverpool, Ohio, by letting them hear where he is.

Jack Hart, formerly employed as a billposter with the Cook Brothers Shows, is at present assisting William Bridge, billposter of the Ceramic Theatre, East Liverpool, Ohio.

Gertrude Vanderbilt, the dancer, wishes it known that she is not the Miss Vanderbilt who was recently married in England to Lance Corporal Loquell, of the Canadian army.

Claire Rochester assisted Traffic Policeman Patrick Walsh in his chase after an automobile speeder one night last week on Fifth Avenue, driving her car at the rate of thirty-five miles an hour. The speeder eluded arrest, but the policeman captured his car and took it to the West Thirtieth Street police station.

Adriano Ariani and **Carl Edouarde** are busily engaged selecting musicians for the new Strand Symphony Orchestra.

Thomas F. Moran and **W. Fitzgerald** are assistant advertising men and doorkeepers at the Majestic Theatre, Jersey City.

"Kid" Beebe, the ticket speculator, who joined the army, is now in a machine gun company in charge of a Lewis gun, and expects to soon be in France.

Emily Ann Wellman was given a rousing reception when she appeared at the opening of the new Orpheum Theatre, in St. Louis, Monday, that city being her home town.

Brock Pemberton, dramatic writer of the New York Times, will leave that position on Sept. 15 to take charge of the publicity department for the Arthur Hopkins attractions.

James Bonnell and **Steve Price** have dissolved partnership, Bonnell purchasing the Price interest in the Greater New York Minstrels, which they have operated for several years.

Margaret Wycherly is playing Philadelphia for the first time in her career, her opening there in "The 13th Chair" Monday, being the first time she ever enacted a part in that city.

Nat Kamern is not going to leave as leader of the Royal Theatre Orchestra after all. He adjusted his affairs in Cleveland last week so that he can remain in New York indefinitely.

Eddie Cline, treasurer of the Eighty-first Street Theatre, has returned from a four-week vacation and announces that he will be in the box-office of that theatre during the coming season.

Ernie Williams, of the Loew booking forces, returned last week from a two-week motor trip through New York and Pennsylvania. He was accompanied by Mrs. Williams and their daughter.

Maude Fulton began her road tour in "The Brat" at the Broad Street Theatre, Newark, on Monday. After a four-week tour over the subway Circuit the play will be taken to Philadelphia for a run.

William Culombo, for the past two seasons violinist at the Diamond picture house, East Liverpool, Ohio, has resigned his position and accepted a vacancy in the Tenth Regimental Band at Youngstown.

Nat M. Wills gave a clown's party at his home at Woodcliff, N. J., last Sunday, his guests being from the ranks of the "Cheer Up" company at the Hippodrome. Among those present were Fred Walton, the Bud Snyder Trio, Tozart and Dippy Diers.

Allen Doone was the guest of honor last Friday at a luncheon given in Providence, R. I., by the Lieutenant Governor of the State, Emory J. San Souci. Prominent among the guests were: Mayor Joseph H. Gainer, Postmaster Edward F. Carroll, Henry J. Sayres and James C. Garrison.

Don Barclay has returned to the cast of the Ziegfeld "Follies," replacing Walter Catlett in the cast. In addition to Catlett's part, he will present "The Stone Age" scene which was used at the Century last season by Sam Bernard, Harry Kelly and Marie Dressler. The scene was rewritten for Barclay, who will have Eddie Cantor and Fanny Brice as aides in presenting it.

Johnny Dooley, of "The Passing Show of 1917," at the Winter Garden, organized the entertainment for the U. S. Aviation Corps Training Station at Mincola last Sunday. Among those who appeared were: Charles (Chic) Sale, John T. Murray, Miller and Mack, Singer, Allen and Heigley, in their paint scene from "The Passing Show," Kerr and Weston, Yvette Rugel and the cartoonists Walter Hoban, Tom McNamara and Harry Hershfield.

THE AVON COMEDY FOUR

In Their Own Version of

"A Hungarian Rhapsody"

CAST

THE PROPRIETOR.....CHARLES DALE
SAMHARRY GOODWIN
MORRISIRVING KAUFMAN
THE CHEFJOE SMITH

AT

B. F. KEITH'S PALACE THEATRE

For Two Weeks

STARTING SEPTEMBER 3

Booked Solid for the Season
1917-18

Direction - - MAX HART

Metropolitan Debut
of

ROY
CUMMINGS

AND

HAZEL
SHELLEY

In A New Act Entitled
"ONE AFTER ANOTHER"

~~DURING~~

DIRECTION—THOS. J. FITZPATRICK

~~DURING~~

**At Proctor's Fifth
Avenue Theatre**

NOW

THE SHADOWMEN

Theatre—Proctor's 58th Street.

Style—Shadow acting.

Time—Twenty minutes.

Setting—Special.

The moving picture curtain is lowered in this act and a stereopticon slide informs the audience that the shadowmen are William Penny, A. Penny and A. Kennedy. It further states that the shadowmen will be seen in four episodes, announcing the first as "A Few Minutes in Fujiama Park."

The curtain then rises on a full stage, in the back of which is a semi-transparent curtain, on which is painted a Japanese scene, with a volcano in action seen in the distance. Except for a faint pink light thrown on the curtain, the stage is dark. In front of the curtain the three men work, their figures silhouetted against the background. The men represent different Japanese characters and try to give an idea of life as it is in a Japanese park.

The next episode depicts the story of the Miracle of Gizeh, for which a faint blue light is thrown on the curtain while the trio go through the action of the story.

The third episode shows the Hong Kong Theatre and laundry, for which a yellow light is used, while the men portray the roles of three Hong Kong Chinamen, who run a laundry by day and a theatre by night.

The fourth episode is a patriotic spectacle. In front of a red, white and blue flag, can be seen the Statue of Liberty. One side is an American soldier, on the other a sailor. They wig-wag to each other, and what they are supposed to signal is "America First," the letters of these words appearing one by one on the back curtain as the wig-wagging progresses.

That the act is a novel one cannot be disputed. Plus its novelty, it is highly artistic, even to the stereopticon slides. The first episode would be improved by being considerably shortened, for the action is rather uninteresting, and the running time of this part of the act could easily be cut down to half.

The novelty of the act should carry it over successfully, especially in the better grade of vaudeville houses.

H. G.

TRENNELL TRIO

Theatre—Proctor's 125th Street.

Style—Equilibristic novelty.

Time—Ten minutes.

Setting—Full stage.

Two men and a woman constitute this turn. Their work is very novel, with the understanding and the woman doing the major portion of the stunts. The other man, who is the comic of the act, performs simple feats, depending on comedy to put over his share of the work. His efforts, however, are of the conventional type of acts of this kind and poorly done.

The comedy of the act should be greatly curtailed and speed injected into the working end of the act instead. Several difficult feats are performed by the woman, working with the understanding, and, if one or two more of a similar style were added to the routine in the place of comedy, the act would be a very acceptable one for the opening position in the three-a-day houses.

A. U.

TEDDY AND MAY

Theatre—Proctor's 58th Street.

Style—Equilibristic.

Time—Eight minutes.

Setting—Full stage.

The girl renders a vocal solo while the man juggles and balances himself. They then do a number of stunts with a large rubber ball, after which the man executes several equilibristic stunts.

The girl has a pleasing singing voice and might do well to sing more. The stunts performed in the act are of mediocre quality.

H. G.

VAUDEVILLE ACTS

(Continued from page 9)

"THE BOHEMIAN GIRL"

Theatre—Harlem Opera House.

Style—Tabloid operetta.

Time—Twenty-five minutes.

Setting—Special.

"The Bohemian Girl," as here presented, is a capsulated version of the famous old operetta of the same title. There are thirteen in the company, inclusive of the chorus. The company also carries its own orchestra leader. The scene represents a gypsy camp and is both realistic and artistic.

All of the well known arias of the bigger operetta are introduced in this offering, and are fairly well sung. The gypsy chief and Arleen's father have exceptionally good voices, while the rest of the company sing passably well.

Not so much can be said for the acting which is most amateurish and almost spoils the effect of the good singing. Happily, there are but few speaking lines. In the case of Arleen, not only does she act poorly and speak her lines with an unpardonable Teutonic accent, but she has little or no stage appearance. The gypsy queen also acts very poorly and speaks her lines stiffly.

The chorus girls are, for the most part, pretty, and work hard.

The idea of the offering is excellent and, if more care had been given to the casting, the act could have made a flash anywhere. However, as things stand, its booking possibilities seem limited to small time.

H. G.

DONEGAN AND CURTIS

Theatre—Proctor's 58th Street.

Style—Singing and dancing.

Time—Fourteen minutes.

Setting—One and two.

Under the management of Gertrude Vanderbilt and George M. Moore, Donegan and Curtis are appearing in the act which was presented in vaudeville by the former team. Donegan, who appeared very much to disadvantage in an act with Pam Lawrence, recently, has stepped into an offering which it might be said, was constructed for him.

The couple open in one, singing a novelty number, after which they execute a neat dance. They then offer a minstrel song, after which the curtain rises to two and they present a travesty on a minstrel show. That is followed by dancing.

Donegan then sings a character song, after which he does the eccentric inebriate dance which he did with the Lawrence act. A fashion song is then offered by Miss Curtis, with patter interpolated between the verses. This number is unique and very entertaining.

There is plenty of pep and ginger to the turn throughout, it speeding along as fast as it did when presented by Vanderbilt and Moore.

A. U.

McKAY, HARRIS AND CO.

Theatre—Proctor's Twenty-third Street.

Style—Dancing.

Time—Twelve minutes.

Setting—Special.

Working in their own cyclorama drop, McKay and Harris, a man and a girl, start off with a fancy waltz dance. A woman pianist plays their accompaniment. The pianist, left alone, sings an Irish number. She follows this with a popular chorus, the other girl, in the wings, singing with her. Both seem to be carrying a "second" in the first chorus, so, naturally, the effect is bad. The second chorus was better done. But it appeared as if this number had not been properly rehearsed.

The man then does some fancy stepping. A whirlwind dance, done very poorly, closed the act.

This is a dancing act considerably below standard. If it be heading toward big time it is due for a breakdown. On the smaller circuits it will get by.

H. G.

DREW AND WALLACE

Theatre—Royal.

Style—Man and girl skit.

Time—Fifteen minutes.

Setting—Special.

The scene represents the interior of a drug store.

The man is the drug clerk. The girl is the customer. There is considerable cross fire between the pair, after which the girl orders a drink which the man mixes for her. She sings a popular number and follows it with a dance. He returns, and, after several minutes more of cross fire, they conclude their routine with a duet number and dance.

Although the act itself is of a rather old style, the pair speed it along considerably and make a nifty offering out of a vehicle which might fail in other hands. Some of the gags are not as new as they might be, and it would be advisable for the pair to go over the offering and weed out a few chestnuts.

The man has an original style of comedy and puts his lines and comedy over for all they are worth. The girl does her share of the work most acceptably. All in all, the turn should please any audience.

H. G.

"THE DEPARTMENT STORE"

Theatre—Proctor's Fifty-eighth Street.

Style—Comedy sketch.

Time—Seventeen minutes.

Setting—Special.

The setting of this act, which is presented by Fred Ardath, represents the interior of a small department store.

There are five characters in the act: the owner of the store, his bride, a negro cook, an errand boy and a traveling saleswoman.

The plot is secondary, only being used to furnish a chance for slapstick comedy and laughs. There are plenty of both, and the piece, therefore, fulfills its mission.

All of the parts are well taken, the owner of the store having the comedy lead, although the rest contribute plenty of fun. The offering is well worked out, the action is fast and there is no doubt as to the fact that "The Department Store" is a surefire laugh-getter.

H. G.

MAZIE EVANS & CO.

Theatre—Proctor's 58th Street.

Style—Singing comedienne.

Time—Nine minutes.

Setting—In one.

Mazie Evans sings, accompanied by two banjoists.

She announces that her songs are such as you might hear if you visited a cabaret, and, to one unacquainted with the routine of such entertainments, her rendition of numbers would have a tendency to make them fight shy of such places. Miss Evans' chief idea seems to be to make a lot of noise, and what she lacks in singing voice and stage appearance, she makes up in that direction.

Her first number is an Irish novelty song, which is followed by a negro jazz song. The boys then render a banjo medley of popular songs. Miss Evans finishes with a rag number.

H. G.

CHALLIS AND LAMBERT

Theatre—American.

Style—Singing and piano novelty.

Time—Fourteen minutes.

Setting—In one.

The young woman in this act is a capital character singing comedienne, depending entirely upon her mannerisms to get her material over, as she is entirely devoid of a singing voice. The man acts as accompanist and plays a solo number to give her a chance to make a change of costume. The woman has a routine of four numbers which can be said to have been as judiciously chosen.

This act should be a very popular one in feature spots on small time bills, despite its quietness.

A. U.

ADELAIDE FRENCH AND CO.

Theatre—Proctor's 125th Street.

Style—Dramatic sketch.

Time—Fourteen minutes.

Setting—Full stage.

Miss French has a vaudeville vehicle which presents a story of a woman who, being sued for divorce, appeals to her husband's lawyer to withdraw the suit claiming that the evidence used against her is of the frame-up variety. To accomplish her end, she goes to the home of the lawyer, forces her way in and awaits his arrival in his bedroom. When he discovers her he orders her out, but she refuses to go. He then tells her to go into the library. This she refuses also, saying she will discuss the matter right there and then. He then tells her that he does not want to be found alone in his room with a woman, especially should his wife or any of the servants enter.

The woman then says that was how she was compromised by a man who was in love with her. She says she will do the same and starts to disrobe and take down her hair.

A maid knocks at the door and demands admittance. The man is greatly excited and tells her to get out. She refuses. The maid insists that he let her into the room. He tells her he is sick and can't. The woman then shows him how easy it is to get caught. He agrees with her and tells her that if she gets out, he will withdraw the case.

Miss French's work is very good, but that of the man is rather amateurish.

A. U.

GEORGALAS TRIO

Theatre—Proctor's Twenty-third Street.

Style—Novelty shooting.

Time—Ten minutes.

Setting—Full stage special.

A novelty shooting act which is a real novelty is the offering of the Georgalas Trio, comprised of two men and a woman. As is the case in all similar acts the work is done by one person. This man is very adept with the rifle and pistol and executes many difficult shots and feats. Probably the most difficult one is shooting at a target on stage from the back of the theatre with a revolver and rifle, and hitting them at the same time. He also shoots at six targets from the back of the house hitting them in successive order. This bit is similar to the one done by General Pisano. His feat of shooting the dress off the woman is not new, but always interests, holding an audience spellbound. The finish of the act is most sensational, for he juggles a cone about five feet in length and six inches in diameter and it explodes while he is handling it. The discharge is as loud as the report of a cannon.

This act is one which will easily find its way into the two-a-day houses where it will be able to hold down the closing spot.

A. U.

JACK AND CORA WILLIAMS

Theatre—Proctor's Twenty-third Street.

Style—Song, dance and acrobatic.

Time—Eleven minutes.

Setting—One and full stage.

A very unique and pleasing turn which was assembled for speed and maintains it throughout, making the act one which can always occupy a feature or closing spot in any of the better class small time houses, is offered by this couple.

The pair open in one, with a popular song, after which a yodeling number is presented by the man. The act then goes into full stage with the couple doing an acrobatic dance for an entrance. The woman is then raised into the air, swinging by her teeth and discarding her wardrobe in a manner similar to "Dainty Marie."

There is one comedy bit in the act, however, which should be eliminated. That is the stage hand who is used in one feat staggering off as though he were dazed by his experience in being swung around. This business is not necessary and detracts considerably from the finesse and neatness of the offering.

A. U.

A BROADSIDE FROM BROADWAY

The top-notch hit of hundreds of "top liners." A
Hit because it just can't help being one!

GOOD-BYE BROADWAY, HELLO FRANCE

Words by C. FRANCIS REISNER and BENNY DAVIS
Music by BILLY BASKETTE

The "cheer up" farewell song adopted by our "Liberty
Lads" who are now "somewhere in France" as well
as "some ports" and "somewhere in the
U. S. A."

THE SONG THAT
"STIRS 'EM UP"!

THAT SMASHING BIG HIT!

A marvelous lyrical inspiration with
a melody that's just strong enough
to fit the "hit spot" in your act!

MOTHER DIXIE AND YOU

Words and Music By HOWARD JOHNSON
and JOS. H. SANTLEY

A "rag" ballad wonderful for singles, while quar-
tettes, trios and duos are simply raving
about Al. Doyle's special Obli-
gato arrangement of

THIS SMASHING
BIG HIT!

"YOU
CAN'T GO
WRONG
WITH A
**FEIST
SONG**"

THESE ARE
"QUICK ACTION"
DAYS, SO GO TO IT BOYS!

THROW NO STONES IN THE WELL THAT GIVES YOU WATER

By ARTHUR FIELDS and THEODORE MORSE

This song is a Knockout, especially when
used with "Good-Bye Broadway, Hello France."

A SENSATIONAL NOVELTY

HERE IT IS BOYS!

That comedy "gang" song.
The "punch" is where you
want it. Whether in the Armory,
the field or the theatre, it's a furore,
whenever it is sung!

WHERE DO WE GO FROM HERE?

Words by HOWARD JOHNSON
Music by PERCY WENRICH
Straight, Comic and War Choruses

YOU GET 'EM COMING
AND GOING!

LEO. FEIST, INC.
135 W. 44TH ST. NEW YORK

BOSTON
181 TREMONT ST.

PHILADELPHIA
BROAD & CHERRY STS.

CHICAGO
G. O. H. BLDG.

SAN FRANCISCO
PANTAGES BLDG.

ST. LOUIS
7th & OLIVE ST.

VAUDEVILLE REVIEWS

(Continued from page 7 and 8)

EIGHTY-FIRST ST.

(Last Half)

After the News Pictorial, the vaudeville bill was opened by the Three Larneds, billed as Comedy Cyclists. Although their comedy registered little, if at all, their cycling stunts were well done and their work appreciated.

Halsey Mohr and Gladys Moffatt return to vaudeville with their old act, "A Day With a Composer." The turn is rather novel and is nicely put over.

Every time this reviewer sees Mattie Keene's "Sunshine," there has been a change in cast. When, originally, Heron played the role of Chick Welch, that characterization left nothing to be desired. The next man who essayed the role was not nearly as strong as his predecessor, although passable. P. J. Conroy, who now plays the part, does it with so little color or realism that he spoils the whole effect of the playlet.

Harry Steppe and Jimmy Cooper found the audience in good humor after the parade picture and proceeded to more than make good. In fact, they stopped the show and were forced to respond with another bow after the lights were up for the next act. In view of this reception, it may seem captious to criticize these boys, but, nevertheless, the fact remains that their success would have been even greater had they taken the pains to study their audience and mould their routine accordingly. There is no doubt that the dialogue at the beginning of their act went over with far greater effect than the parodies that followed. The popular numbers also went over better than the parodies. In other words, a high class audience does not relish parodies, and the applause at the end of the act was tendered for the popular numbers and the dialogue.

Jewell's Manikins were presented in "Circus Day in Toyland," and met with more success than usual, although the water spectacle at the end of the act was poorly presented and killed the hopes of warm applause at the end of the act. The manikins performed nicely, but, at best, the act is slow.

A Keystone Comedy closed the show.
H. G.

HAMILTON

(Last Half)

An exceptionally well arranged vaudeville bill, with Manager W. R. Meyers presenting the pictures of the troops making their "getaway," two hours after the end of the parade, held the attention of the audience in this house.

Two new acts were on the bill. One, the opening turn, Capes and Snow, a novel singing and dancing act, and the other, Watson and Clark, in the third position, will be reviewed in the "New Acts" department.

Sylvester, the talkative trickster, was in the second spot. His work is on the style of "Van Hoven," and Merlin, is well rendered, and his talk is of the rapid-fire personality kind which quickly impresses an audience.

Jessie Hayward and Company, who appeared in the comedy sketch "The Trickster," unloaded an abundance of "slang" and "fly" conversation, which pleased the audience immensely.

Billie Martelle, female delineator, has a very classy act, beautifully costumed, and presents his singing numbers in an unusually pleasing manner. He, however, makes one mistake at the end of the turn which works greatly to his detriment. That is in revealing his identity immediately after concluding his number and before taking a single bow. Should he take two or three bows and keep the audience mystified before revealing himself, he will find that he will make a much better impression.

Louise and Mitchell, a hand balancing and equilibristic turn, were in the closing spot and made a very creditable impression.
A. U.

TWENTY-THIRD ST.

(Last Half)

The bill was started by John Stone, who performs some hazardous jumping feats. The turn will be reviewed under "New Acts."

Dresser and Wilson, who will also be reviewed under "New Acts," presented a dancing act in the second spot.

Martini and Maximilian amused the audience with their novel magic act. The "Patsy" is very funny and scores laughs easily. The goldfish trick is well done, and is certainly mystifying.

Roger Gray and May Francis presented a turn which will be reviewed under "New Acts."

Webb and Romaine get some effective harmony in blending the guitar and violin, and the ballad singer received a tremendous ovation at Thursday's matinee. The violin soloist played the "Melody in F" only fairly well. The ballad singer would improve the effect of his second ballad if he would discard his guitar for that number, for he does not use the instrument during its rendition.

Mack and Williams presented an original stepping act, the man being an exceptionally proficient dancer. Their opening is both original and effective. The man's character dances are very good and his baseball specialty is most entertaining. The girl sings her "kid" number well, but could improve her appearance by wearing skin colored tights under her short dress and socks.

The Monarch Comedy Four received many laughs as a result of their slapstick comedy, the tragedian being responsible for the greater part of them. Their songs were well liked and they registered the hit of the bill, although much of their stuff is borrowed from other quartette turns and their success would be enhanced by employing a more original idea.

The Littlejohns, a juggling turn, will be reviewed under "New Acts." This act closed the show.
H. G.

WARWICK

(Last Half)

It was an almost capacity house that ushered in the last half of last week, and the bill presented was received with marks of approval.

Alice De Garmo opened the bill with her trapeze act, and won much hearty applause during the course of her performance. She starts working in a full length dress and does a number of clever stunts on the swinging trapeze. She then does a teeth suspension act, of long duration, and, before its finish, she takes off her outer clothing and is disclosed in cream colored blouse and knickerbockers. For a finish, she gets a crooked elbow hold of the trapeze bar and makes a remarkable number of revolutions.

Janet, of France, a chanteuse, sang four songs, two in French and two in English. The latter included an imitation of an American girl singing a popular song. When she makes her first appearance she sings with the orchestra and, approaching a stage box, addresses a man who finally comes on stage and becomes her accompanist. His name does not appear on the announcement cards, which is unjust to him, for he is not only a capable pianist, but an entertainer, his little bit of ventriloquial work getting a big hand. The non-appearance of his name in connection with the act is particularly noticeable.

Sampson and Douglas, man and woman, open with talk, give a couple of songs, and more talk, and finish with a dance. They are not very long on singing, but are capital on low comedy stuff and get their material over in great shape. They scored a big hit.

The Five Melody Maids, entertained with piano, cello and violin, as well as with song, and were well received.

The parade of the soldier boys, which occurred but a few hours before, was shown in films.
E. W.

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Anger, Billie	Bertelsen, A. D.	Floythrop, Neal J.	King, Thos. J.	Morris, Walter	Spaun, Byron
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Burke, Richard D.	Dee, Roy	Harris & Lyman	Leahy, Chas.	Rogers & Brock-	Warren, Perce
Bucher, Burt	Ellwood, Paul E.	Harris, Joe	Murry, Thos.	way	West, Henry

LADIES

Allthorpe, Lily	De Mont, Evelyn	Heineke, Mrs. L.	Leavitt, Jeanette	Phelema, Una	Smith, Anna M.
Arnold, Harriett	De Armond,	Haymaker, Jess	W.	Richardson, Anna	Swenson, Mrs. Al
Armstrong, Helen	Lillian	Homer, Eva	Meara, Mrs. Joe	Rio, Violet	Tucker, Eleanor
Bush, Gladys	Earle, Julia	Kingsley, Anna	Moretti Sisters	Reid, Virginia V.	Thropp, Florence
Buckner, Mrs. A.	Earle, Helen	Kolirsch, Eleanor	Meany, John	Reynolds, Miss G.	Trent, Don P.
Beechey, Eva	Fern, Alma	Kane, Ed	Mattison, Iyle	Ridge, H. B.	Mrs.
Blondell, Libby	Flynn, Josie	Lavender, Ida	Mack, Nellie	Russell, Helen F.	Willis, May
Clark, Rachel M.	Gibson, Evelyn	Lindley, Frances	Morgan, Hilda	Robeson, Erba	Weston, Ethel
Clarion, Lucille	Gordon, Grace	Lucey, May	Newton, Margie	Silver, Evelyn	Wolf, Kathryn
Chase, Laura	Glover, Edna	La Ton, Babe	O'Neill, Sadie		N.

SPIEGEL OPENS NEWARK THEATRE

NEWARK, N. J., Sept. 1.—Max Spiegel informally opened Newark's new \$1,000,000 photo-play theatre tonight to an invited audience which included Mayor Raymond and his official family. The house, which is called the Newark Theatre, opens to the public tomorrow night.

CAMDEN HOUSE CHANGES POLICY

CAMDEN, N. J., Sept. 3.—The Broadway Theatre, which has for some time been run as a vaudeville house, opened today with "Soildars Brinkley Girls." The house is under the direction of C. H. Kellner.

ROSENBERG GETS 14TH ST. HOUSE

Walter Rosenberg has signed a five-year lease for the Fourteenth Street Theatre, situated at Fourteenth Street and Sixth Avenue. The house will undergo a thorough renovation and will open about October 1 with high class photo plays.

BOB GRAU'S DAUGHTER DIES

MOUNT VERNON, N. Y., Aug. 30.—Jeanette A. Grau, daughter of the late Robert Grau, died at her home here to-night. She was a student of the New Rochelle College, preparatory to entering on a theatrical career.

PLAYERS ENGAGED THIS WEEK

Helen Eley for the "Passing Show of 1917."

Laura Tintle by John Cort for "The Verdict."

Cecil Kern for "The Lasso," replacing Eleanor Gordon.

Miss Alice Johns by the Shuberts for "Peter Ibbetson."

Edwin Holland, by Robert Hilliard for "A Scrap of Paper."

F. A. Gleason, by George Arlis, for "Alexander Hamilton."

Madeline Delmar, by Cohan and Harris, for "The Judge of Jalamea."

Alice and Edna Nash by Edward B. Perkins for "The Red Clock."

Violet Kemble Cooper, by John D. Williams, for "The Gay Lord Quex."

Dorothy Klewar, by Dillingham and Ziegfeld, for Century Theatre Revue.

Frederick Hand and Vida Reed, by Robert Hilliard, for "The Scrap of Paper."

Marion Davies by Dillingham and Ziegfeld for "Miss 1917," at the Century Theatre.

W. Cooper Cliffe, Arthur Lewis, Henry Duffy, Francis Bentzen, Alexander Onslow, Allen Thomas, Evelyn Varden, Mildred Collins and Alice Belmore by Daniel Frohman for "Seven Days' Leave."

DEATHS OF THE WEEK

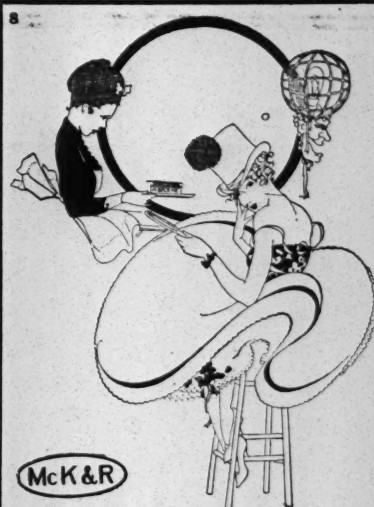
MORRIS MORRISON, who was probably the greatest exponent of Shakespearean roles on the Yiddish stage, died on Aug. 28 at his home in Brooklyn. He was the first actor to introduce Shakespeare to the Yiddish Theatre. Morrison was first brought to this country by Heinrich Conreid for his Irving Place Theatre company. This was after his fame in Europe was secure. He was a favorite of Czar Nicholas of Russia and was frequently summoned to appear before the Royal Court. He also appeared before the late Emperor Franz Josef of Austria and the German Emperor. The funeral took place on Thursday under the auspices of the Hebrew Actors' Club, of 108 Second Ave. Reverend Joseph Rosenblatt read the services, assisted by the combined choruses of the Jewish theatres of this city. Morrison's last public appearance was made on June 5 in the title role of "Othello" at the Thomashefsky Theatre. Interment was made last Thursday in Washington Cemetery, Brooklyn, and was attended by a large number of friends of the deceased, among whom were: Jacob P. Adler, David Kessler, Boris Thomashefsky, Joseph Barendsen, Peter Schmuckley and a committee from the Hebrew Actors' Union.

PHILIP W. GREENWALL, one of the best known theatrical managers in the South, died suddenly Aug. 27 at his home in Fort

Worth, Tex. He was born Nov. 6, 1843, in New Orleans, served in the Confederate Army in the Civil War and entered the theatrical business in the '80s. In 1888 he opened the Greenwall Opera House in Fort Worth and with his brother, Henry, established the Greenwall Circuit through the South. He recently took charge of the Savoy Theatre in Fort Worth and intended to open it this fall. He was a prominent Elk. Mr. Greenwall is survived by one son and a daughter.

JOHN HENRY COOKE, a veteran showman, died last week in England. He was born in New York more than eighty years ago, but went to England as a boy. In 1865 he returned to America and was connected with Lent's Circus and later with John H. Murray's. In 1876 he went to Scotland, where he toured with his own shows, playing some of the principal cities for long engagements. He was the uncle of George Ernest Cooke.

"JIMMIE" THOMPSON, the old-time comedian, and producer of Sam T. Jack productions for several seasons in the '80s, died at Kankakee, Ill., Aug. 22, and was buried from his sister's home in Chicago on the 25th. He was sixty-four years old.



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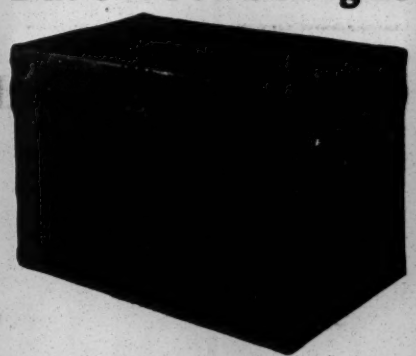
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HARRY WARD <i>and</i> JOE VAN <i>in "OFF KEY"</i> CLAUDE AND GORDON BOSTOCK	SYLVESTER AND VANCE <i>in a skit by Willard Mack</i> DIR. PETE MACK	ROBERT DORÉ <i>Direction Ed. B. Perkins</i> 1482 Broadway, N. Y. C.	CHAS. McCARRON presents BETTY BOND <i>In Five Flights of Musical Comedy. Captured By Arthur Klein.</i>	EDYTHE & EDDIE ADAIR <i>in "At the Shoe Shop"</i> <i>Management</i> STOKER & BIERBAUER.	WILLIAM HALLEN and ETHEL HUNTER <i>Direction—Pete Mack</i>
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Palace—Adelaide and Hughes—Lucille Cavanagh and Co.—Avon Comedy Four—Bonita and Lew Hearn—Frank Crummit—Bernard Granville. (Three to fill.)

Alhambra—Bert Leslie Co.—Jack LaVier—Bankoff & Girdle—Nellie Allen—Kanzawa Japs—Crawford & Broderick—Elinore & Williams—Van & Schenck—Evelyn & Dolly.

Riverside—McLellan & Carson—Britt Wood—Imperial Sextette—Four Mortons—Brice & King—Belle Baker—Four Nightons—Mme. Chilson Ohrman.

Royal—Winston's Water Lions—Diamond & Brennan—Catts Bros.—Bernard & Scarth. 81st Street—De Witt, Burns and Torrence—Roberta and Riviera—Hassard, Short & Co.—Shattack and O'Neil—Bailey and Cowan.

Orpheum—Rae Elinore Ball—Lee Kohlmar Co.—Benny & Woods—Al & F. Steadman—Breen Family—Sylvia Loyal Co.—Bert Fitzgibbon.

Bushwick—Dickinson & Deagon—Gilbert & Friedland—Futuristic Review—Alex. O'Neil & Saxton—Geo. & Lilly Garden—Duffy & Ingles—Lawlor—Mr. & Mrs. Wilde—Lydia Barry.

AUGUSTA, GA.

Loew (First Half)—The Skatelles. (Second Half)—Warren & Templeton.

ATLANTA, GA.

Forsythe (First Half)—Burns & Lynn—Water Lillies. (Second Half)—Melody Garden—Billy Kinkaid.

BUFFALO, N. Y.

Shea's—Howard's Ponies—Misses Campbell—Dancing Girl of Delhi—John P. Wade & Co.—Three Hickey Bros.—Asaki & Girdle—Harry Fox & Co.

BALTIMORE, MD.

Maryland—Lohse & Sterling—Nolan & Nolan—Bert Levy.

BIRMINGHAM, ALA.

Lyric (First Half)—Melody Garden—Billy Kinkaid. (Second Half)—Burns & Lynn—Water Lillies.

BOSTON, MASS.

Keith's—Walter C. Kelly—Adair & Adelphi—Donovan & Lee—Kolman & Brown—"Makers of History"—Elsie Williams Co.—French & Eison. Clintons.

CHARLESTON, S. C.

Academy (First Half)—Finn & Finn—Eadie & Ramsden. (Second Half)—Pistel & Cushing—Harry LaVail & Sister.

CLEVELAND, OHIO.

Keith's—Fox & Ingraham—Sallie Fisher—Ethel Hopkins—Sig Franz & Co.—Three Equillies—Foster Ball & Co.

COLUMBIA, S. C.

Loew (First Half)—Pistel & Cushing—Harry LaVail & Sister. (Second Half)—Finn & Finn—Eadie & Ramsden.

COLUMBUS, OHIO.

Keith's—Adeline Frances—Jas. J. Morton—Chas. F. Semon—Jack & Foras—Bostock's Riding School—Gaylord & Lancton—Stan Stanley Trio—Leavitt & Lockwood.

CHATTANOOGA, TENN.

Keith's (Second Half)—Ziegler Twins & Ken. 5—Orbassany's Birds.

DETROIT, MICH.

Temple—Camilla's Birds—Walter Brower—Mack & Earl—McConnell & Simpson—Marguerite Farrell—Albertina Rasch & Ball—"Memories"—Regal & Bender.

GRAND RAPIDS, MICH.

Empress—"The Cure"—Rooney & Bent—"Dream Fantasy"—Galletti's Monkeys.

HAMILTON, CANADA.

Temple—Mullen & Coogan—Joyce, West & Senna—Little Lord Roberts—Will Oakland Co.

JACKSONVILLE, FLA.

Keith's (First Half)—Gaston Palmer. (Second Half)—Edwin George.

KNOXVILLE, TENN.

Bijou (First Half)—Ziegler Twins & Ken. 5—Orbassany's Birds.

MACON, GA.

Keith's (First Half)—Warren & Templeton. (Second Half)—The Skatelles.

MONTGOMERY, ALA.

Keith's—The Creightons—Tiny, Joe & Midgie—Mystic Bird—Cole, Russell & Davis. (Second Half)—Gallerini & Son—Harry & Etta Conley—Ward & Useless.

MONTREAL, CANADA.

Orpheum—Herman & Shirley—Alex. McFadden—Seabury & Shaw—Ashley & Allman.

NASHVILLE, TENN.

Princess (First Half)—Emmet Welch's Minstrels—Mystic Bird.

NORFOLK, VA.

Norfolk (First Half)—Saxton & Farrell—Frank Stafford. (Second Half)—Dan Burke & Girdle—Hunting & Frances.

NEW ORLEANS, LA.

Loew (First Half)—Gallerini & Son—Harry & Etta Conley—Ward & Useless. (Second Half)—The Creightons—Tiny Joe & Midgie—Mystic Bird—Cole, Russell & Davis.

PITTSBURG, PA.

Davis—Dooley & Sales—Renee Florigny—Doree's Celebrities—Hill & Sylvan.

PROVIDENCE.

Keith's—Paul Dickey & Co.—Anita Gould—Swor & Avey—Browning & Denny—The Volunteers—Pipfax & Paulo—Jos. E. Bernard & Co.

PHILADELPHIA, PA.

Keith's—Morgan Dancers—Jack Alfred & Co.—Harry Green & Co.—Cecil Cunningham—Ed. & Lew Miller—Arnold & Taylor—Wheeler, Dolan & F.—La Sylphe—Bert Swor.

ROANOKE, VA.

Roanoke (First Half)—Swaz Bros.—J. W. Ramsen.

RICHMOND, VA.

Richmond (First Half)—Dan Burke & Girdle—Hunting & Frances. (Second Half)—Saxton & Farrell—Frank Stafford Co.

ROCHESTER, N. Y.

Temple—G. Aldo Randegger—The Gaudsmids—Lyons & Yosco—Kennedy & Burt—Jessie Busley & Co.—Weadick's Stampede.

SAVANNAH, GA.

Savannah (First Half)—Edwin George. (Second Half)—Gaston & Palmer.

TOLEDO, OHIO.

Keith's—Whitfield & Ireland—Alfred Bergen—Four Husbands—McCormack & Wallace—Darta & Rialto—Felix & Dawson Girls.

TORONTO, CANADA.

Shea's—Lyndell & Higgins—Grew, Pates & Co.—Barry Girls—Conrad & Conrad—Four Readings—Five Mezettils—Rauh & Briscoe.

WASHINGTON, D. C.

Keith's—Sam Mann & Co.—Annie Sutter—Three Chums—Dolly Sisters—Collins & Hart—The Randall.

WILMINGTON, DEL.

Garrick—Boyar Co.—Fred Kornau.

YOUNGSTOWN, OHIO.

Keith's—LeRoy, Talma & Bosco—"Cranberries"—Dave Roth—Mae Curtis—Hanlon & Clifton—Burns & Frabito—McRae & Clegg.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Howard & Clark Revue—Alan Brooks & Co.—Onuki—Williams & Wolfus—Senor Westony—Bowman Bros.—Rena Parker—Hubert Dyer & Co.

Palace—Nat C. Goodwin—Conroy & Le Maire—N. & S. Kouns—Geo. Kelly & Co.—Marmelin Sisters—Lockett & Brown—Ed Morton—Montambo & Wells.

CALGARY, CANADA.

Orpheum—Marek's Jungle Players—Norwood & Hall—Diamond & Granddaughter—"The Night Boat"—Mang & Snyder—Chas. Howard & Co.—Frankie Heath.

DENVER, COLO.

Orpheum—Katherine Clifford—Elsa Ruegger—"Vacuum Cleaners"—Ray Snow—Hufford & Chain—Three Jahns—"Hit the Trail."

DULUTH, MINN.

Orpheum—Eddie Fox & Family—Kltner, Hawksley & McClay—Gonne & Alberts—Libonati—Saunders' Birds—Fern Richelleu & Fern.

DES MOINES, IA.

Orpheum—Jean Adair & Co.—Medlin, Watts & Townes—Caliste Conant—Deiro—"Act Beautiful"—Juggling Nelson—McCarty & Faye.

KANSAS CITY, MO.

Orpheum—Julia Arthur—Santos & Hayes—Marie Stoddard—Long & Ward—Vera Berliner—Orville Stamm—Hugh Herbert & Co.

LOS ANGELES, CAL.

Orpheum—Louise Dresser—Wm. Gaxton & Co.—Chas. Olcott—Beatrice Morrell Sextette—Rita Roland—Edwin House—Harry Girard & Co.—Lew Brice & Barr Twins.

LINCOLN, NEB.

Orpheum—"Rubleville"—Johnston & Harty—Patricia & Myers—De Leon & Davies—Three Vagrants—Lottie Horner—"Motorboating."

MEMPHIS, TENN.

Orpheum—Emily Ann Wellman & Co.—David Sapirstein—Bert Baker & Co.—Harold Dukane & Co.—Haager & Goodwin—Nevis & Erwood—Rath Bros.

MILWAUKEE, WIS.

Orpheum—Nan Halperin—Mack & Walker—"Corner Store"—Beaumont & Arnold—"Five of Clubs"—Phina & Co.—Ferry.

MINNEAPOLIS, MINN.

Orpheum—"Submarine F T"—Georgia Earle & Co.—Gould & Lewis—Brown & Spencer—The Flemings—Hughes Musical Trio—Milo.

NEW ORLEANS, LA.

Orpheum—"For Pity's Sake"—Edwin Arden & Co.—Bernie & Baker—Maria Lo & Co.—Weiser & Reeser—Holt & Rosedale—La Zier & Worth.

OMAHA, NEB.

Orpheum—Randall & Myers—Hermine Shone & Co.—Clifford & Willis—Asahi Troupe—Rensee & Baird—Fern Richelleu & Fern—Harry Carroll.

ST. PAUL, MINN.

Orpheum—Stella Mayhew & Co.—Arthur Havel & Co.—Gallagher & Martin—Nina Payne & Co.—Betty Bond—Roland Travers—Aveling & Lloyd.

SALT LAKE CITY, UTAH.

Orpheum—"America First"—Chung Hwa Four—Norton & Nicholson—Hamilton & Barnes—Ben Deely & Co.—El Cleve & O'Connor—Bert Melrose.

SAN FRANCISCO, CAL.

Orpheum—Elsie Janis—Three Bobs—Joe Towle—Eva Taylor & Co.—Spencer & Williams—Lovenberg Sis. & Co.—Leona La Mar—Kathryn Murray.

ST. LOUIS, MO.

Orpheum—Donald Brian & Co.—Alexander Kids—McMahon, Dimond & Chap—Bernard & Jauls—Willie Weston—Rae Samuels.

WINNIPEG, CANADA.

Orpheum—Geo. Edwards Bandbox Revue—"Prosperity"—Wm. Ebbs & Co.—Jordan Girls—Frank Hartley—Santly & Norton—Al. Herman.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Oakes & De Lure—Selig & Norman—The Blockers—Jenks & Allen—

KANSAS CITY, MO.

Pantages—Ed F. Reynard—Three Symphony Maids—"Magazine Girls"—Dorothy Vaughn—Mile, Bianca—Alberto.

LOS ANGELES, CAL.

Pantages—Holmes & Le Vere—"A Breath of Old Virginia"—Morris & Allen—"The Movie Girls"—Rondas Trio.

MINNEAPOLIS, MINN.

Pantages—Morris and Bensley—Ash and Shaw—Six Serenaders—Rigoletto Brothers—Larson and Wilson.

OGDEN, UTAH.

Pantages (Three Days)—Will Morris—"Oh, Mr. Detective"—Stuart—"Woman Proposes"—Green, McHenry & Deane.

OAKLAND, CAL.

Pantages—The Lampinis—Smith & McGuire—Joe Roberts—"The Music World"—Abrams & Johns.

PORTLAND, ORE.

Pantages—Claire & Atwood—Venetian Gypsies—Frank Morrell—Edna Keeley Co.—Dixon & O'Connor.

SPOKANE, WASH.

Pantages—Three Mori Bros.—Five Sullys—Norine Coffey—Winter Garden Revue—Willie Solar.

SAN FRANCISCO, CAL.

Pantages—Kane & Herman—Nelson & Nelson—"Birth of a Rose"—Ahearn Troupe—Godfrey & Henderson—Guiliani Trio.

SALT LAKE CITY, UTAH.

Pantages—Howard Kibel & Herbert—"Miss Hamlet"—Lella Shaw & Co.—Klotz & Nash.

SEATTLE, WASH.

Pantages—Dumitrescu Dunham Troupe—Lane & Harper—"A Friendly Call"—Neil McKinley—"Oh, You Devil."

SAN DIEGO, CAL.

Pantages—Julian Hall—"The Gasconades"—"Women"—"Wanted, a Wife"—Lucy Lucier Trio.

TACOMA, WASH.

Pantages—Bert Wheeler—Johnny Small & Sisters—Owen McGivney—Al Wohlman—"Oh! Doctor."

VICTORIA, CAN.

Pantages—Four Roses—Octavia Handworth & Co.—Swor & McCormick—Harry Breen—"Little Miss Up-to-Date."

VANCOUVER, CAN.

Pantages—"Girl from Starland"—Chester Gruber—DeMichele Bros.—"Everyman's Sister"—"Miss America."

WINNIPEG, CAN.

Pantages—Parsons and Irwin—Lord and Fuller—"Frodoe Revue"—Wilson's Riding Lion—Wilson Brothers.

BAY CITY, MICH.

Bijou (First Half)—Booth & Leander—Burns & Lynn—Jno. A. Sparks & Co.—Fay, Two Cooleys & Fay—La Graciosa. (Last Half)—Harry Sterling—Ed & Irene Lowry—Wolf & Stewart—Ryal & Early—Long Tack Sam & Co.

BATTLE CREEK, MICH.

Battle Creek splits with Kalamazoo.

CALUMET, MICH.

Crown (First Half)—Tudor & Stanton. (Last Half)—Everts & Boyle.

FLINT, MICH.

New Palace (First Half)—All Girl Revue. (Last Half)—Curtis Canines—Armstrong & Straus—"Honor Thy Children"—Al. Shayne—Lonn's Hawaiians.

FORT WAYNE, IND.

Palace (First Half)—Karlton & Klifford—Montrose & Allen—Gus Erdman—Six Colonial Belles—Holladay & Willette—"Honor Thy Children." (Last Half)—Bernard & Merritt—Gessel & Merin—Palais Royal Revue—Alexander Bros. & Evelyn—Geo. Morton—Three Types.

INDIANAPOLIS, IND.

Opera House (Full Week)—Vanity Fair. Lyric—De Bourg Sisters—Daisy Harcourt—Smart Shop—Howard & White—Murphy & Barry.

JACKSON, MICH.

Orpheum (First Half)—Hart & Kerville—Geo. Schindler—Jesslyn & Merline—Anderson & Goines. (Last Half)—Geo. & Mae Le Fèvre—Six Colonial Belles—Al. Shayne—Herbert Germaline Trio.

KALAMAZOO, MICH.

Majestic (First Half)—Dan Abarn—Rome & Wager—Orr & Hagen—Cooper & Robinson—"1917 Winter Garden Revue." (Last Half)—The Seebachs—Ed & Jack Smith—McConnell & Simpson Co.—Bobbe & Nelson—Six Musical Nosses.

LAURUM, MICH.

Lyric (First Half)—Millard & Harper. (Last Half)—Fields & La Adella.

LOGANSPOUT, IND.

Colonial (First Half)—Claire Hanson & Four. (Last Half)—May & Kilduff.

LANSING, MICH.

Bijou (First Half)—Splits with Flint.

MUSKEGON, MICH.

Regent (First Half)—Bernard & Merritt—Hawley & Bellaire—Great Howard—Doc O'Neil—Alexander Bros. & Evelyn. (Last Half)—"Merry Go Round."

MARION, IND.

Lyric (First Half)—May & Kilduff—Althoff Sisters. (Last Half)—Mildred Hayward—"Camp in Rockies."

RICHMOND, IND.

Murray (Last Half)—Claire Hanson & Four—Althoff Sisters—Louis & Leopold—Prince Kar Mi—Gallardo.

SAULT STE. MARIE, CANADA.

Orpheum (First Half)—Morrison & Clifton. (Last Half)—Carsetta & Rydell.

SOO, MICH.

Star (First Half)—Carsetta & Rydell. (Last Half)—Morrison & Clifton.

(Continued on page 34.)

SAM HARRIS CO. "His Night Out"

Working In Vaudeville

NICK VERGA

The Young Caruso

In Vaudeville

Direction JACK LEWIS

JIMMY

BILLY

PLUNKETT and ROMAINÉ

2 BOSTON BEANS—CHIPS OF THE OLD BLOCK

In Dainty Eccentric Songs, Dances and Smiles

WATCH THEM GROW.

HOOPER & BURKHART

WE TWO

New Act Soon—"At the Fox Chase," by John P. Mulgrew (Fully Copyrighted)

Direction IRVING COOPER

FRANK E.

JANE

Elliott and Mora

In a Comedy Talking Act, Entitled "LOVE"

By LEA D. FREEMAN.

IN VAUDEVILLE

BOBBY HENSHAW

The Human Ukulele

A REAL NOVELTY

BOOKED SOLID

Dir., HARRY SHEA

O'ROURKE AND JORDAN

12 Minutes in One

Irish Wit

Irish Songs

CARBONI and MORAN

Singing Harmony and the Big Hawaiian Guitar Players

Direction, PAT. CASEY

IRENE LATOUR and ZAZA

Direction Jas J. Armstrong

In Vaudeville

The MARTIANS

Everything new and original. Character, scenery, costumes, special music.

Contortion unequalled.

DIRECTION MAX OBERNDORF

THERESA WINTER & HANLEY CHAS.

In "ON THE CORNER"

Singing, Talking, Dancing

FRANCIS AND ROSS

IN VAUDEVILLE

Direction WM. HENNESSY

Chauncey JESSON & JESSON Kathleen

VAUDEVILLE

MARK LEVY

TANEAN BROS.

Nada Keser

The Belgian Nightingale

Playing the Loew Circuit

Direction Tom Jones



FLYING MISSILE EXPERTS
AND BOOMERANG THROWERS

Booked Solid

U. B. O.—BIG TIME

Direction HARRY WEBER

FRANKIE FRANCETTI SISTERS PEGGIE

Playing Loew and Fox Time

Booked by Mandel and Rose

MARGUERITE CALVERT

THE DANCING VIOLINIST

IN VAUDEVILLE

THE HENNINGSS REFINED COMEDY NOVELTY OFFERING

Direction Chas. Fitzpatrick

EARL M. PINGREE & CO.

In "MISS THANKSGIVING"

Direction Beeler & Jacobs

Booked Solid

Irene CARBREY Douglas

Of Original Carbreys Brothers.

Direction, Irving M. Cooper

ZIEGLER SISTERS

AND THEIR KENTUCKY FIVE

Direction PAUL DURAND

LEW CARLE & INEZ DOLLY

Something in One. Out of the Ordinary.

Dir. Sam Baerwitz.

THREE TIVOLI GIRLS

Ten Minutes of Harmony in Vaudeville

"SYLVESTER" The "Nut" Magician IN VAUDEVILLE MEMBER N.V.A.

MAUDE—DUNN—"SLIVY"

Lady Auburn—Queen Bonypart. Direction Mark Levy.

LOUISE MAYO

IN VAUDEVILLE

CLAYTON CONRAD

CRAYON CONCEPTIONS

Direction CHAS. WILSHIN

JACK REDDY

IN STUDIES OF LIFE

IN VAUDEVILLE

PLAYING U B O TIME

September 6-7-8.....Poli's, Waterbury
September 10-11-12.....Auditorium, Norwich, Conn.

Routes Must Reach This Office Not Later Than Saturday

DRAMATIC AND MUSICAL

Bernhardt, Sarah—Knickerbocker, Sept. 3-15.
 "Business Before Pleasure"—Eltzing Theatre, indef.
 "Cheer Up"—Hippodrome, indef.
 "Canary Cottage"—(Oliver Morosco, mgr.)—Park Square, Boston, indef.
 "Daybreak"—Harris Theatre, indef.
 "Dew Drop Inn"—Illinois, Chicago, indef.
 "Dollars and Sense"—Princess, Chicago, indef.
 "Everywoman" Co.—Bijou Theatre, Bangor, Me., Sept. 1; Jefferson Theatre, Portland, Me., 3-4; Colonial Theatre, Laconia, N. H., 5; New Park Theatre, Manchester, N. H., 6; Opera House, Lawrence, Mass., 8; Boston, Mass., 10-20.
 "Experience" Co., Indianapolis, Ind., 10-15.
 "Eyes of Youth"—Maxine Elliott's Theatre, indef.
 "Friend Martha" (Edw. Peple, mgr.)—Plymouth, Boston, indef.
 "Fair and Warmer" (Selwyn & Co., mgrs.)—Park St., Boston, indef.
 "Flame, The"—Schenectady, Sept. 1; Toronto, Ont., 3-8; London, Ont., 10-11; Hamilton, Ont., 12-13.
 "Freckles"—Western (Broadway Amusement Co.'s), Clark, S. D., Sept. 8; Ashton, 10; Aberdeen, 11; Ellendale, N. D., 12; Edgeley, 13; Lisbon, 14; Oakes, 15; Cogswell, 17; Webster, 19; Lemmon, 22; Bowman, 25; Ismay, Mont., 26.
 "Freckles"—Northern (Broadway Amusement Co.'s), Grafton, N. D., Sept. 8; Hoople, 10; Gilby, 11; Park River, 12; Milton, 13; Langdon, 15; Inkster, 17; Lankin, 18; Lawton, 20; Sarsis, 22; Munich, 25; Rocklake, 27; Cando, 29.
 "Good for Nothing Husband" (Robt. Sherman, mgr.)—Eastern Co., Wallston, 5; Jackson, 6; Irontown, 7; Huntington, W. Va., 8; Gallipolis, Ohio, 10; Pomeroy, Ohio, 11; Parkersburg, W. Va., 12.
 "Good Night, Paul"—Hudson Theatre, indef.
 "Good for Nothing Husband" (West)—Sterling, Sept. 5; Galena, 6; Maquoket, Ia., 7; Washington, 8; West Point, Iowa, 9; Burton, 10; What Cheer, 11; Maxego, 12.
 "Have a Heart"—Eastern Co., Savoy Theatre, Asbury Park, N. J., Sept. 1; Academy of Music, Scranton, Pa., 3; Stratton Theatre, Middletown, N. Y., 4; Army, Binghamton, N. Y., 5; Harmanus Bleecker Hall, Albany, N. Y., 6-8; Empire Theatre, Syracuse, N. Y., 10-15; Lyric Theatre, Allentown, Pa., 17-22; Trent Theatre, Trenton, N. J., 24-29.
 "Have a Heart" (H. W. Savage, mgr.)—Colonial, Boston, Sept. 15.
 "His Little Widows"—Shubert, Boston, indef.
 "Here Comes the Bride"—Hollis, Boston, indef.
 "Hitchy-Koo" (Hitchcock & Goetz, mgrs.)—Liberty, New York, indef.
 "Henpecked Henry" (Caskell & MacVitty, Inc., Merle H. Norton, gen'l mgr.)—Owosso, Mich., Sept. 6; Coldwater, 7; Morenci, 8; Pontiac, 10; Tecumseh, 11; Mt. Pleasant, 13-14; Alma, 15; Alpena, 17; Cheboygan, 18; Soo, 19; Soo, Ontario, 20; Sudbury, 21; Cobalt, 22; North Bay, 24; Orillia, 25; Midland, 26; Sarnia, 27; Hamilton, 28-29.
 Ikey & Abbey Co.—(Western)—Mgmt. Geo. H. Bubb, McCook, Neb., 30; Elwood, Neb., Aug. 31; Minden, Neb., Sept. 1; Kearney, 3; Lexington, 4; Cozard, 5; Gothenberg, 6; Hershey, 7; Sterling, Colo., 8.
 "Inner Man, The"—Cort, N. Y., indef.
 "Knife, The"—Cort Theatre, Sept. 1; Standard (N. Y.), 3; Roof Opera House, week Sept. 10; Majestic Theatre, Brooklyn, week Sept. 17; Shubert, Brooklyn, week Sept. 24; Boston, indef.
 "Lassoo, The"—Lyceum Theatre, indef.
 "Love-O-Mike"—Casino, Aug. 27, indef.
 "Leave It to Jane"—Longacre Theatre, indef.
 "Maytime" (The Shubert's mgmt.)—Shubert Theatre, indef.
 "Man Who Came Back" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
 "Mary's Ankle" (A. H. Woods, mgr.)—Bijou, N. Y., indef.
 Masquerader, The (R. W. Tully)—Lyric, N. Y., indef.
 "Million Dollar Doll, The" (Western, Norton & Bunnell, Inc., owners)—Eau Claire, Wis., Sept. 7; Stillwater, Minn., 8; Brainerd, 9; Hibbing, 10; Virginia, 11; Cloquet, 12; Crookston, 14; Grand Forks, N. D., 15; Winnipeg, Man., 17-22; Regina, Sask., 24-26; Saskatoon, 27-29.
 "Nothing But the Truth" (Max Figman)—Syracuse, N. Y., Sept. 6-7-8; Sandusky, O., 10; Ft. Wayne, 11; South Bend, 12.
 "Oh Boy"—Wilbur, Boston, indef.
 "Oh Boy"—LaSalle, Chicago, indef.
 "Oh Boy"—Princess, New York, indef.
 "Pals First"—Illinois, Chicago, indef.
 "Parlor, Bedroom and Bath"—Olympic, Chicago, indef.
 "Passing Show of 1917"—Winter Garden, New York, indef.
 Peter Ibbotson—Republic, New York, indef.
 Pom-Pom with Mitzl Hajos (H. W. Savage)—Opera House, Newport, R. I., Sept. 10; Middlesex Theatre, Middletown, Conn., 11; Park Theatre, Bridgeport, Conn., 12; Shubert Theatre, New Haven, Conn., 13; Regent Theatre, Norwalk, Conn., 14; Lyceum Theatre, New London, Conn., 15.
 "Rambler Rose" (Chas. Frohman, mgr.)—Atlantic City, Aug. 28-Sept. 1; Washington, D. C., 3-8; Empire Theatre, New York City, indef.
 Skinner, Otis (Chas. Frohman, mgr.)—Syracuse, N. Y., Sept. 7-8; Powers, Chicago, indef.
 San Carlo—Grand Opera Co., 44th St., Sept. 3-15.
 "This Way Out"—Geo. M. Cohan's Theatre, indef.
 "Tailor Made Man"—Cohan & Harris, indef.
 "The 13th Chair"—Fulton Theatre, New York, till Sept. 8.

ROUTE LIST

"Turn to the Right" (Smith & Golden, mgrs.)—Gaiety, New York, indef.
 "Turn to the Right" (Smith & Golden (mgrs.)—Grand, Chicago, indef.
 "Upstairs and Down"—Cort, Chicago, indef.
 "Uncle Tom's Cabin" (Wm. Kibbie, mgr.)—Jamestown, N. Y., Sept. 5; Corry, Pa., 6; Warren, 7; Olean, N. Y., 8; Emporium, Pa., 9; Du Bois, 10; Bellefontaine, 11; Lewisville, 12; Huntington, 13; Tyrone, 14; Altoona, 15.
 "Uncle Tom's Cabin" Co. (Browning-Anderson-Lewis)—Freemansburg, Sept. 5; Glendon, 6; Nazareth, Pa., 7; Windcap, 8; Bangor, 10; East Bangor, 11; Portland, 12; Stroosburg, 13; Milford, 14; Hawley, 15; Honesdale, 17; Forest City, 18; Oakland, 19; Lanesboro, 20; Hallstead, 21; Montrose, 22; Wyalosing, 24; Towanda, 25.
 "Very Idea, The" (Messrs. Shubert, mgrs.)—New York City, indef.
 "Wanderer, The"—Manhattan Opera House, last two weeks.
 Wilson, Al H. (S. R. Ellis)—Reading, Pa., Sept. 3; Harrisburg, Pa., 4; Lewistown, Pa., 5; Houtzdale, Pa., 6; Du Bois, Pa., 7; Bradford, Pa., 8.
 "What Happened to Jones"—45th St. Theatre, indef.
 "You're in Love"—Garrick, Chicago, indef.
 "Ziegfeld Follies"—New Amsterdam, New York, last two weeks.

STOCK

Auditorium Players—Malden, Mass., indef.
 Alcazar Players—San Francisco, indef.
 Albee Stock (Chas. Lovengren, mgr.)—Providence, R. I., indef.
 Austin, Mildred, Musical Comedy (Star)—Louisville, Ky., indef.
 Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
 Baker Stock Co.—Portland, Ore., indef.
 Bonstelle, Jesse, Stock Co.—Buffalo, N. Y., indef.
 Bennett, Richard, Stock—San Francisco, indef.
 Bryant, Marguerite, Players—Altoona, Pa., indef.
 Buhler, Richard, Players (A. G. Delamater, mgr.)—Columbus, O., indef.
 Bishop Players—Oakland, Cal., indef.
 Boyer, Nancy, Stock—Detroit, Mich., indef.
 Baldwin, Walter, Stock—Duluth, Minn., indef.
 Blaine's, James, Players—Saskatoon, Can., indef.
 Cooper, Baird Co.—Zanesville, Ohio, indef.
 Colonial Stock, Cleveland, O., indef.
 Crown Theatre Stock Co. (E. W. Rowland, Sr.)—Chicago, indef.
 Comstock, F. Roy, Stock Co.—Cleveland, O., indef.
 Cornell-Price Players—Wauseon, O., indef.; Alma, Mich., 3-8; Allegan, Mich., 10-15.
 Dwight, Albert, Players (G. A. Martin, mgr.)—K and K. Opera House, Pittsburgh, Pa., indef.
 Dale, Kathryn Co. (Krug)—Omaha, Neb., indef.
 Dainty, Bessie, Players—(I. E. Earle, mgr.)—Dallas, Tex., indef.
 Denham Players—Denver, indef.
 Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
 Emerson Players—Lowell, Mass., indef.
 Elitch Stock Co. (Elitch Gardens)—Denver, Colo., indef.
 Feiber & Shea Stock—Akron, O., indef.
 Fifth Ave. Stock (Harry Horne, mgr.)—Fifth Ave., Brooklyn, indef.
 Franklyn, Maurice, Stock Co.—Worcester, Mass., indef.
 Garrick Theatre Stock Co.—Garrick, Detroit, Mich., indef.
 Garden City Stock Co.—Kansas City, Mo., indef.
 Glass, Joseph D., Stock Co.—Denver, Colo., indef.
 Gordiner Bros. Stock—Ft. Dodge, Ia., indef.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Horne, Col. F. P., Stock—Youngstown, O., indef.
 Incomparable Grand Stock Co.—Tulsa, Okla., indef.
 Jewett, Henry, Players—Copley, Boston, indef.
 Keith Stock—Portland, Me., indef.
 Kenyon Stock Co. (Ferry L. Brott, mgr.)—Kenyon, Pittsburgh, indef.
 Knickerbocker Players—Syracuse, N. Y., indef.
 Kyle Stock Co. (Barber & Howland, mgrs.)—Lansing, Mich., indef.
 Lexington Park Players—Lexington Park, Boston, indef.
 Lakeside Mus. Comedy Co.—Denver, Colo., indef.
 Lando, Albert, Stock Co.—Fitchburg, Mass., indef.
 Lawrence, Del., Stock—San Francisco, indef.
 Liberty Stock Co.—Strand, San Diego, Cal., indef.
 Lawrence Players—Celeron Park, Jamestown, N. Y., indef.
 Lieb, Harris, Stock Co.—Wilson, Chicago, indef.
 Lyric Light Opera Co.—Providence, R. I., indef.
 Lone-Jane Players (Carl F. Hallaway, mgr.)—Warburton, Yonkers, indef.
 Liberty Players—Norumbega Park, Auburn-dale, Mass., indef.
 MacLean, Pauline, Stock (W. W. Richards, mgr.)—Samuel's Theatre, Jamestown, N. Y., indef.
 Modern Players—Pabst, Milwaukee, Wis., indef.
 Marcus Musical Stock Co.—New Bedford, Mass., indef.

Morosco Stock—Los Angeles, indef.
 Manhattan Players—Rochester, N. Y., indef.
 Miller, Henry, Stock—San Francisco, indef.
 Opera Players—Hartford, Conn., indef.
 Orpheum Players (Geo. Ebey, mgr.)—Oakland, Cal., indef.
 Oliver, Otis, Players—Lincoln, Neb., indef.
 Orpheum Players (Clark Brown, mgr.)—Montreal, Can., indef.
 Packard, Jay, Stock Co.—Newark, N. J., indef.
 Poll Stock Co.—Springfield, Mass., indef.
 People's Stock Co.—Oklahoma City, Okla., indef.
 Perry, Tex, Players—Zanesville, O., indef.
 Poll Stock Co.—Wilkes-Barre, Pa., indef.
 Poll Players—Worcester, Mass., indef.
 Poll Stock Co.—Waterbury, Conn., indef.
 Powell, Halton, Stock Co.—Lansing, Mich., indef.
 Price, Stanley, Players—Grand Rapids, Mich., indef.
 Robins, Edward, Stock—Toronto, Can., indef.
 Shubert Players—Milwaukee, Wis., indef.
 Shubert Stock—St. Paul, Minn., indef.
 Somerville Theatre Players—Somerville, Mass., indef.
 St. Clair, Winifred, Stock (Earl Sipe, mgr.)—Trenton, N. J., indef.
 Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
 Toler, Sydney, Stock—Portland, Me., indef.
 Temple Stock—Hamilton, Can., indef.
 Van Dyke & Baton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
 Veas, Albert, Stock—Wheeling, W. Va., indef.
 Wigwam Stock Co.—Wigwam, San Francisco, indef.
 Williams, Ed., Stock—Elkhart, Ind., indef.
 Williams, Ed., Stock—Quincy, Ill., indef.
 Walker, Stuart, Players—Indianapolis, Ind., indef.
 Wilkes' Players—Seattle, Wash., indef.
 Wallace, Chester, Players—Williamsport, Pa., indef.
 Yale Stock Co.—River Park, Concord, N. H., indef.

INTERNATIONAL CIRCUIT

Attractions for the week of September 3.
 "After Office Hours"—New York (Lexington).
 "Come Back to Erin"—Providence, R. I.
 "Daughter of the Sun"—Chicago (National).
 "Going Straight"—Chicago (Imperial).
 "Girl Without a Chance"—A., Louisville, Ky.
 "Girl Without a Chance"—B., Columbus, O.
 "Heart of Wexona"—Paterson, N. J., Sept. 6-7-8.
 "Katzenjammer Kids"—Indianapolis, Ind.
 "Leave It to Me"—Hoboken, N. J.
 "Little Girl in a Big City"—Buffalo, N. Y.
 "Little Girl God Forsook"—Kansas City, Mo.
 "Millionaire's Son and the Shop Girl"—Omaha, Sept. 2-3-4-5; St. Joe, 6-7-8.
 "Peg O' My Heart"—Washington, D. C.
 "Safety First"—St. Louis, Mo.
 "Step Lively"—Peoria, Ill., Sept. 2-3-4-5.
 "The White Slave"—Pittsburgh, Pa.
 "Unborn Child"—(A)—Detroit, Mich.
 "Unborn Child"—(B)—Milwaukee, Wis.
 "Which One Shall I Marry?"—Cleveland, O.

BURLESQUE

Columbia Wheel

Al Reeves—Peoples, Philadelphia, 3-8; Palace, Baltimore, 10-15.
 Ben Welch—Star, Cleveland, 3-8; Empire, Toledo, O., 10-15.
 Best Show in Town—Star and Garter, Chicago, 3-8; Berchell, Des Moines, 10-11; Gaiety, Omaha, 15-21.
 Bowery—Casino, Philadelphia, 3-8; Miner's, Bronx, N. Y., 10-15.
 Burlesque Revue—H. & S., New York, 3-8; Empire, Brooklyn, 10-15.
 Burlesque Wonder Show—Empire, Brooklyn, 3-8; Park, Bridgeport, Ct., 13-15.
 Bon Tons—Casino, Brooklyn, 3-8; Empire, Newark, 10-15.
 Behman Shows—Gaiety, Detroit, 3-8; Gaiety, Toronto, Ont., 10-15.
 Broadway Follies—Paterson, 3-8; Majestic, Jersey City, N. J., 10-15.
 Bostonians—Omaha, Sept. 1-7; Gaiety, Kansas City, 10-15.
 Follies of the Day—Lemberg, Utica, 6-8; Gaiety, Montreal, Can., 10-15.
 Golden Crooks—Olympic, Cincinnati, 3-8; Columbia, Chicago, 10-15.
 Hello America—Palace, Baltimore, 3-8; Gaiety, Washington, D. C., 10-15.
 Harry Hastings—Empire, Albany, 3-8; Casino, Boston, 10-15.
 Hip, Hip, Hoorah—Gaiety, Kansas City, 3-8; Gaiety, St. Louis, 10-15.
 Howe, Sam—Gaiety, Buffalo, 3-8; Corinthian, Rochester, N. Y., 10-15.
 Irwin's Big Show—Columbia, New York, 3-8; Casino, Brooklyn, 10-15.
 Liberty Girls—Gaiety, Montreal, 3-8; Empire, Albany, N. Y., 10-15.
 Majestics—Cohan's, Poughkeepsie, 6-8; Hurtig & Seamon's, New York, 10-15.
 Merry Rounders—Grand, Hartford, Ct., 3-8; Jacques, Waterbury, Ct., 10-15.
 Million \$ Dolls—Layoff, 3-8; Paterson, 10-15.
 Mollie Williams—Gaiety, Boston, 3-8; Columbia, New York, 10-15.
 Marions, Dave—Jacques, Waterbury, Ct., 3-8; Cohan's, Newburg, N. Y., 10-12; Cohan's, Poughkeepsie, 13-15.
 Maids of America—Colonial, Providence, 3-8; Gaiety, Boston, 10-15.
 Oh Girl—Gaiety, St. Louis, 3-8; Star and Garter, Chicago, 10-15.
 Puss Puss—Gaiety, Pittsburgh, 3-8; Star, Cleveland, 10-15.
 Roseland Girls—Miner's, Bronx, New York, 3-8; layoff, 10-15; Orpheum, Paterson, 17-22.

Rose Sydel's—Lyric, Dayton, O., 3-8; Olympic, Cincinnati, 10-15.
 Step Lively—Columbia, Chicago, Ill., 3-8; Gaiety, Detroit, 10-15.
 Star and Garter—Corinthian, Rochester, N. Y., 3-8; Bastable, Syracuse, N. Y., 10-12; Lemberg, Utica, 13-15.
 Sporting Widows—Empire, Newark, 3-8; Casino, Philadelphia, 10-15.
 Social Maids—Casino, Boston, 3-8; Grand, Hartford, Ct., 10-15.
 Sight Seers—Gaiety, Washington, 3-8; Gaiety, Pittsburgh, 10-15.
 Sam Sidman—Majestic, Jersey City, 3-8; Peoples, Philadelphia, 10-15.
 Spiegel's Revue—Park, Bridgeport, Ct., 6-8; Colonial, Providence, 10-15.
 Some Show—Gaiety, Toronto, 3-8; Gaiety, Buffalo, N. Y., 10-15.
 Twentieth Century Maids—Empire, Toledo, 3-8; Lyric, Dayton, O., 10-15.
 Watson's Beef Trust—Berchell, Des Moines, Iowa, 3-4; Gaiety, Omaha, Neb., 10-15.

AMERICAN WHEEL

American—Hudson, Schenectady, 6-8; Holyoke, Mass., 10-12; Springfield, 13-15.
 Army and Navy Girls—Grand, Akron, O., 6-8; Empire, Cleveland, 10-15.
 Aviators—Niagara Falls, 6-8; Garden, Buffalo, 10-15.
 Auto Girls—Empire, Chicago, 3-8; Majestic, Fort Wayne, 9; Majestic, Indianapolis, 10-15.
 Broadway Belles—Penn Circuit, 3-8; Grand, Trenton, N. J., 13-15.
 Bif, Bing, Bang—Gaiety, Chicago, 3-8; Gaiety, Milwaukee, 10-15.
 Cabaret Girls, Park, Youngstown, 6-8; Victoria, Pittsburgh, 10-15.
 Charming Widows—Layoff, 3-8; Lyceum, Columbus, 10-15.
 Darlings of Paris—Gaiety, Phila., 3-8; Majestic, Scranton, 10-15.
 Follies of Pleasure—Empire, Cleveland, 3-8; Erie, Pa., 10-11; Ashtabula, O., 12; Youngstown, 13-15.
 Forty Thieves—Star, St. Paul, 3-8; Duluth, 9; Century, Kansas City, 17-22.
 French Follies—Victoria, Pittsburgh, 3-8; Penn Circuit, 10-15.
 Grown Up Babies—Star, Toronto, Ont., 3-8; Savoy, Hamilton, Ont., 10-15.
 Girls from Follies—Howard, Boston, 3-8; New Bedford, Mass., 10-12; Worcester, 13-15.
 Girls from Joyland—Gaiety, Brooklyn, 3-8; Warburton, Yonkers, N. Y., 10-12; Schenectady, 13-15.
 Hello Girls—Lyceum, Columbus, 3-8; Court, Wheeling, W. Va., 10-12; Grand, Akron, O., 13-15.
 Innocent Maids—Trocadero, Phila., 3-8; South Bethlehem, 10; Easton, 11; Wilkes-Barre, 12-15.
 Jolly Girls—Century, Kansas City, 3-8; Standard, St. Louis, 10-15.
 Lido Lifters—Garden, Buffalo, 3-8; Star, Toronto, Can., 10-15.
 Lady Buccaneers—Gaiety, Milwaukee, 3-8; Gaiety, Minneapolis, 10-15.
 Mischief Makers—Gaiety, Baltimore, 3-8; Trocadero, Phila., 10-15.
 Military Maids—Cadillac, Detroit, 3-8; Gaiety, Chicago, 10-15.
 Monte Carlo Girls—Grand, Trenton, N. J., 6-8; Gaiety, Baltimore, 10-15.
 Mile-a-Minute Girls—Standard, St. Louis, 3-8; Englewood, Chicago, 10-15.
 Orientals—Worcester, Worcester, Mass., 6-8; Olympic, New York, 10-15.
 Pacemakers—Majestic, Indianapolis, 3-8; open, 10-15; Lyceum, Columbus, 17-22.
 Pat White's—Savoy, Hamilton, Ont., 3-8; Cadillac, Detroit, 10-15.
 Parisian Follies—Open, 3-8; Century, Kansas City, 10-15.
 Review of 1918—Englewood, Chicago, 3-8; Empire, Chicago, 10-15.
 Record Breakers—Empire, Hoboken, 3-8; Star, Brooklyn, 10-15.
 Social Follies—Wilkes-Barre, 5-8; Empire, Hoboken, 10-15.
 Some Babies—Star, Brooklyn, 3-8; Gaiety, Brooklyn, 10-15.
 September Morning Glories—Holyoke and Springfield, Mass., 3-8; Howard, Boston, 10-15.
 Speedway Girls—Majestic, Scranton, Pa., 3-8; Binghamton, N. Y., 10-11; Oswego, 12; Niagara Falls, 13-15.
 Tempters—Olympic, New York, 3-8; Gaiety, Philadelphia, 10-15.
 Whirly Girls—Gaiety, Minneapolis, 3-8; Star, St. Paul, 10-15.

PENN CIRCUIT

Monday—Newcastle, Pa.
 Tuesday—Johnstown, Pa.
 Wednesday—Altoona, Pa.
 Thursday—Harrisburg, Pa.
 Friday—York, Pa.
 Saturday—Reading, Pa.

MINSTRELS

Carter's, Suzann, Black & White—Birmingham, Ala., Aug. 27-Sept. 1; Chattanooga, Tenn., 4-15.
 Coburn's, J. A.—Urbana, O., indef.
 Field's, Al G., Greater Minstrels—Frankfort, Ky., 6; Lexington, 7-8; Chattanooga, Tenn., 10-11; Knoxville, 12-13; Asheville, N. C., 14-15.
 Hav-A-Laf Co. (J. M. Clinton, mgr.)—Ft. Wayne, Ind., indef.
 Huntington's, F. C., Minstrels—Pulaski, 5; Marion, 6; Bristol, Tenn., 7; Johnson City, 8; Knoxville, 9-10-11.
 Musical Walker's Lady Minstrels—Paramount, Winston-Salem, N. C., week Sept. 3.
 "Red Rose" (Chas. Founds, mgr.)—Newark, N. J., Sept. 3-8.
 Vogel's, John W.—Buckeye Lake, Millersport, O., indef.

(Continued on page 34.)

STARS OF BURLESQUE

That Little Fire Fly

FLOSSIE EVERETTE

Burlesque Revue

GLADYS SEARS

Aviators

FLORENCE TANNER

The Girl With the Golden Voice, With 20th Century Maids

Direction Boehm and Richards

JULIETTE BELMONT

"Juliette," Gypsy Violinist—Ingenué

Direction, JACOBS and JERMON

20TH CENTURY MAIDS

CHARLIE N. V. A. QUINN

ROEHM & RICHARDS

ECCENTRIC

SKATING DAN MURPHY

Direction, JACOBS and JERMON

WITH BURLESQUE REVIEW

JENNIE ROSS

Soubrette

"SMILING" NELLIE WATSON

Ingenué Soubrette

WITH DAVE MARION'S OWN SHOW—A REAL SHOW

FRANK HUNTER

BLACK FACE ORIGINAL, Featured with "Best Show in Town"

HERMAN GIBSON

Singing and Dancing Juvenile, with Hurtig and Seamon's "Bowery Burlesquers"

JIM PEARL

Eccentric Comedian and Dancer. Doing Irish in Army and Navy Girls.

KITTIE GLASCO

Ingenué of "Hello America"

Dollie CLIFFORD and GALLAGHER

Daisy

Specialty

With Watson's Orientals

FAY SHIRLEY

NEW TO BURLESQUE

PRIMA DONNA, GIRLS FROM THE FOLLIES

DAINTY BONNIE LLOYD

SOUBRETTE—GIRLS FROM THE FOLLIES

Direction, ROEHM & RICHARDS

STEPHEN PAUL

STILL SMILING.

STRAIGHT, WITH INNOCENT MAIDS

FRANK COOK

BEAU BRUMMEL

WITH SPORTING WIDOWS

COMEDIAN SAVO

SPORTING WIDOWS

SAMMY EVANS

Hebrew Slide and Laugh

With Aviators

KATE PULLMAN

"WILDFIRE MISS"

FEATURED WITH ROSE SYDELL'S LONDON BELLES

EASTER HIGBEE

First Season in Burlesque

Prima Donna, Harry Hastings' Big Show

MAE SHERIDAN

PRIMA DONNA

Mollie Williams' Own Show

Teresa V. Adams

Prima Donna with Hurtig and Seamon's "Whirlie Girlie Girls"

LUCILLE AMES

Ingenué—Soubrette. Getting Along Nicely With

JACK REID'S RECORD BREAKERS—SEASON OF 1917-18

JEAN POLLOCK

SPEED—SPEED—SPEED

SPORTING WIDOWS

TEDDY DUPONT

The Girl with Pleasing Personality with SOCIAL MAIDS.

GLADYS PARKER

BOSTONIAN NUT

WITH \$1,000,000 DOLLS

HARRY MANDEL

Straight with Million Dollar Dolls—2nd Season

Direction Jacobs and Jermon

ETHEL RAY

THE BLUE SINGER

SOUBRETTE

HIP-HIP HOORAY GIRLS

CHARLIE NEIL

DOING IRISH

AVIATORS

VIVIEN SOMERVILLE

INGENUÉ

HUGHY BERNARD'S AMERICANS

IDA NICOLAI

CHARACTERS

SIM WILLIAMS' GIRLS FROM JOYLAND

TETI

Has the Most Remarkable Voice Ever Heard in Burlesque. Now Playing with

HARRY HASTINGS' BIG SHOW

IRENE CHESLEIGH

BON TONS

DORIS CLAIRE

SOUBRETTE, WATSON'S ORIENTALS.

MAE DIX

SOUBRETTE WITH BILLY WATSON'S BURLESQUE WONDER SHOW

TEDDY RUSSELL

The Only Woman Producer in Burlesque

Management Strouse and Franklin

PRIMROSE SEMON

The American Girl

Featured with "Hello America"

Maud HAYWARDS

In a

With Hurtig & Seamon's "Hello America"

WANTED**Burlesque Bookings**

For season 1917-18 of same class of Burlesque shows as are booked by the Columbia Amusement Company over its circuit. No stock burlesque wanted. Exceptional opportunity for big profits on account of U. S. Army cantonment at Louisville where 40 to 60 thousand soldiers will be quartered.

BUCKINGHAM THEATRE
Louisville - Kentucky

JEAN BEDINI'S

ENTERPRISES:

"Puss-Puss"
"Forty Thieves"

Irrresistible **M**arvelous
Radiant **E**ntertaining
Entrancing **A**gile
Natural **R**efined
Everlasting **A**musng
"SPORTING WIDOWS"

WM. F. (Billy) HARMS

EMPIRE THEATRE,
Hoboken, N. J.
(Member of T. B. C.)

YEA BO!

There's no use talking. Even the well known critics say: "You can't get any better Comedy Material than that which is in

THE NEW No. 2
McNALLY'S BULLETIN
Everything New, Bright and Original
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McNALLY'S BULLETIN NO. 2 contains
17 SCREAMING MONOLOGUES.
10 GREAT ACTS FOR TWO MALES.
9 ROARING ACTS FOR MALE AND FEMALE.
25 SURE-FIRE PARODIES.
A COMEDY SKETCH. Entitled "ANXIOUS TO GET RICH."
6 MINSTREL FIRST-PARTS, ending with a screaming Finale.
A TABLOID COMEDY AND BURLESQUE: also hundreds of Cross-Fire Gags and Jokes. Remember the price of McNALLY'S BULLETIN No. 2 is only ONE DOLLAR per copy, with money-back guarantee.
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To the Best Poems
SONG WRITERS!

Why pay \$10 or \$20 to have a melody written to your poem when I write it free and give you 50% of royalties?

MORRIS SLOSBURG
2420 5th Ave. Los Angeles, Cal.

PARODIES 12 FOR \$1.00

Great Parodies on the following Big Hits: From Here to Shanghai, Huckleberry Finn, Indiana, If You Ever Get Lonely, For Me and My Gal, Oh, Johnny, Oh, Poor Buttery, In the Sweet Long Ago, Perfect Day, Joan of Arc, Goodbye, Broadway, Hello, France, Hawaiian Butterfly. Remit by money order. Address GLEN SNEEGROVE, 2718 Florence Ave., Chicago, Ill.

ACTS PLAYS, SKETCHES WRITTEN
Terms for a Stamp
E. L. GAMBLE, Playwright
East Liverpool, Ohio

MARY E. P. THAYER

Vaudeville Author, 2190 Broad St., Providence, R. I. Terms, References and Guarantee for stamp. For personal interview apply by mail.

BURLESQUE NEWS

(Continued from page 17.)

**SIM WILLIAMS HAS
HIGH GRADE SHOW
FOR THIS SEASON**

Not alone has Sim Williams the best show of his career this season, but he also has one that will compare favorably with any production on either burlesque circuit, and that is far better than many. The comedy, production, principals, chorus and scenery are on a par with the best. The show was a big success at the Star last week, and ran very smoothly last Tuesday afternoon.

Of the seven scenes offered in "The Girl from Joyland," the Roof Garden, Undersea, interior of Captain Kidd's boat and a Japanese island were very unusual and attractive.

Billy Gilbert and Bobby Barker share the comedy honors. Gilbert, in his peculiar "Dutch" make-up and quiet manner of working, proves himself a capable comedian, while Barker, as a red-headed Irishman, working with plenty of speed, is equally as funny.

Dan Diehl reminds one of Richard Carle at times, particularly in his eccentric work and dancing during the action of the roof garden scene. As a Japanese, his work was clean and well done.

George Brower is a good singing and dancing "straight." He has a fine voice and puts his numbers over. He also knows how to wear clothes.

Zaida Barker, small and shapely, with an abundance of personality and a sweet voice, handles the prima donna role. Miss Barker has some pretty gowns and looks well in tights. Her numbers were all nicely rendered.

Beulah Kennedy has developed into a clever soubrette. She is a pretty, shapely blonde, who has a nifty way of putting over numbers. She, too, is endowed with a richness of personality that is most pleasing.

While Ida Nicalai is not on the stage much, she makes up for lost time when she is. Doing a comedy character part which many would not care to do, Miss Nicalai proves herself a comedienne of no mean ability. Her odd costumes are extremely funny. Her only number, near the close of the show, goes big.

Doris de Loris, in a specialty, presents a classy Oriental dance in a most graceful and convincing manner. Her arm and hand movements are artistic and not a bit suggestive.

Williams has a good looking lot of chorus girls who can dance and sing. In fact, he could pick several at any time should a principal be taken ill and not be able to go on. The ponies are a lively lot of steppers, especially the end ones.

The costumes of the principals and chorus are pretty and have been well selected. Brower and Miss Kennedy offer a neat modern dance. A song by Barker and Miss Kennedy went well.

A number offered by Miss Kennedy, with the girls in statue tights, posing as nymphs, is daintily arranged in a pretty set, opening with a transparent drop. This scene loses its full value through lack of electrical effects. It would be a wonderful scene with a proper lighting scheme. The burlesque opera bit by Barker, Brower and Miss Barker is a big laugh.

In the drinking scene, Gilbert is very funny, but he should cut out the "wagon" when the bell rings, as every show with a bell does the same thing. Miss Barker works this scene up well with Gilbert.

Many amusing situations are found in the Capt. Kidd boat scene. The comedians, in trying to locate the treasure in a cabinet of a darkened ship with only a candle light are funny. A skeleton (Diehl) appears and puts the lights out. During the twenty odd minutes this scene is on, it is one laugh after another. It is different than anything in burlesque.

The show is one that the Censor Committee can speak well of. To Bobby Barker and Billy Gilbert the credit falls for the production and book. They deserve a lot, for they have put over a great entertainment.

(Burlesque continued on page 31.)

STARS OF BURLESQUE**Bert Bertrand**

Principal Comedian September Morning Glories

BILLIE DAVIES

PRIMA DONNA

INNOCENT MAIDS

A REVELATION IN BURLESQUE**MATT KOLB**

Principal Featured Comedian and Producer

"DARLINGS OF PARIS"**AMERICAN WHEEL**

Glad to be featured with the greatest show on the American Burlesque Circuit, SIM WILLIAMS' Girls from Joyland, featured as

"Funny" Billy Gilbert**CHAS. REILLY**

SINGING COMEDIAN

EMMA KOHLER

The Prima Donna of Voice, Form and Class
BON-TONS CO. Season 1917-18

Well—TOM ROBINSON

is back with us once more. Doing Irish with Girls from the Follies

SID GOLD

2nd Season with Ben Welsh. Bigger Hit Than Ever. Vaudeville Next Season.

GEO. LEON

HAIR-LIP COMIC—SEASON 1917-1918 WITH FRED IRWIN'S MAJESTICS. FRED IRWIN AND SAM LEWIS DID IT.

FLORENCE ROTHER

PRIMA DONNA

MAIDS OF AMERICA

GEO. RED MARTIN

Notorious—Sensational

With September Morning Glories

GEORGE BROWER

DOING A NEW STRAIGHT

SIM WILLIAMS' GIRLS FROM JOYLAND

BEULAH KENNEDY

SOUBRETTE

SIM WILLIAMS' GIRLS FROM JOYLAND

DAN DEIHL

THE RICHARD CARLE OF BURLESQUE

Sim Williams' Girls From Joyland

ALTIE MASON

PRIMA DONNA

HUGHY BERNARD'S AMERICANS

PERCIE JUDAH

American Beauty of Burlesque Prima Donna "Some Babies" Still Leading as Usual

BOB BARKERS

Producer and Comedian

ZAIDA

PRIMA DONNA

SIM WILLIAMS' "GIRLS FROM JOYLAND"

B. F. Keith's Circuit of Theatres

A. PAUL KEITH, President. E. F. ALDER, Vice-Pres. & Gen. Mgr.

UNITED BOOKING OFFICESYOU CAN BOOK DIRECT BY
ADDRESSING S. K. HODGDON,
Booking Manager of the UNITED

OFFICES

B. F. Keith's Palace Theatre Building
NEW YORK CITY**DOLLY & CALAME**

Nifty Little Pair

In Songs and Dance

Booked by Bessie Royal

Always Working

**EDITH HOCKERSON ELEONORE KOBUSCH
FIVE MELODY MAIDS**

EVA BASCH

BESSIE PECK
N. V. A.

FRANCES FISKE

ELSE HARVEY AND GEO. ASHTON

Crazy Movements

Direction Lew Leslie

L A I D L A W

In Vaudeville

Direction HUGHES and SMITH

NEW ACT IN PREPARATION, WATCH FOR IT
JACK EDNA**KAMMERER and HOWLAND**All we do is Singing, Dancing, Tumbling, tell a few Gags, Etc., Etc., Etc.
WATCH FOR OUR NEW ACT**THE
2—WHITE STEPPERS—2**

LOEW CIRCUIT

DIRECTION, CHAS. FITZPATRICK

Mr. BERT and Miss LOTTIE WALTON
CRETONNE DUO

Direction PAT CASEY

NAT. SHACK and CHARLOTTE WORTH
SONGS AND DANCES.

Direction HARRY FITZGERALD

BONIGER AND LESTER
In Vaudeville

Comedy, Singing and Violin

TECHOW'S CATS

IN VAUDEVILLE

Gallarini Sisters

IN MUSIC

Direction PAT CASEY and WM. MORRIS

WILLIAM WAHLE

MANAGER, OLYMPIC THEATRE, BROOKLYN, N. Y.

RYAN-JULIETTE

Songs, Novelty Dances—Booked Solid.

Direction SAMUEL BAERWITZ

BILL BELL

IN VAUDEVILLE

Direction, ROSE & CURTIS

THE 3 ORIGINAL REGALS

In "THE VILLAGE BLACKSMITH SHOP."

Direction, LOU EDELMAN

MAXINETHE ONLY BLACKFACE VENTRILO-
QUIST. This act is copyrighted in its en-
tirety, also in the Restricted Material
Depts. of all theatrical journals.**GERTRUDE ROSALIE
TWO DOLCE SISTERS**

Somewhere in Songland

SHERWIN & PREVOST

ADDRESS N. V. A. SINGING AND DANCING AND TALKING

ATLANTIS AND FISKSPECTACULAR NOVELTY ARTISTS
The Only Act of Its Kind. Care of New York Clipper.**15 MINUTES OF MERRIMENT
PELTIER and VALERIO**

DIRECTION ABE THALHEIMER, PUTNAM BLDG.

TASMANIAN TRIO

Versatile Entertainers and Arabian Tumblers

**WALTER SONIA
MANTHEY & BARABAN**

Just to While Away the Time

IN VAUDEVILLE

BRUCE and FORSTER

A NOVELTY IN ONE

IN VAUDEVILLE

LA EMMA & CO.

NOVELTY EQUILIBRISTS

IN VAUDEVILLE

BURNS & JOSÉ

Booked U. B. O.—Direction, Bernard Burke

JOSEPHINE DUNFEE

IN VAUDEVILLE

SAM. J. HARRIS

THE JOYFUL SONGOLOGIST

DIR., MARK LEVY

LESTRO

THAT WHISTLING GIRL

"BREAK THE NEWS TO MOTHER"

SONGS AND CHEERS AS DRAFT ARMY'S FIRST UNIT MEETS

"It's a Long Way to Berlin," is Chorus of Quota From Local Board 170, "but We'll Get There, by Heck!"

MAYOR TELLS MEN CITY
WILL BE PROUD OF THEM

Deputy Attorney-General Conkling, Brig. Gen. Hoyle and Other Speakers Offer Their Congratulations to the Gathering.

It's a lo-o-ng way to Berlin—but WE'LL get there."

The words, uplifted by the voices of singing men, came smashing in untrained chorus from Hollywood Hall, No. 41 West One Hundred and Twenty-fourth Street, about 9:30 o'clock last night.

"It's a lo-o-ng way to Berlin—and I'M on MY way. By Heck! By Heck!"

But the words and the song and the spirit carried a deeper meaning than the word symbols can, for the singers were the first certified members of the new National Army ever gathered as a unit—142 of the 153 men who form the signed, sealed and delivered quota of Local Board No. 170, with headquarters in the Harlem Board of Commerce at No. 200 Lenox Avenue.

Vanguard of New Army.

The 142—the eleven missing men either were working or were out of town—had just heard Mayor Mitchel tell them of the honor that was theirs as a part of the vanguard of the army of democracy.

They had heard Brig. Gen. Eli D. Hoyle, in command of the Department of the East, close a stirring and soldierly talk with the words:

"If we had to fight to-day with the whole world in arms against us, you couldn't shake my conviction that we would win. There never has been in history better fighting men than we Americans are, and we are bound to win."

They had heard Deputy Attorney General Roscoe S. Conkling in charge of the draft say:

"This meeting to-night will be heralded further than any of you realize. You have begun the celebration of a brand new American idea."

"A Wonderful Party."

And now, after cheering Mayor Mitchel and Mr. Conkling, and after becoming semidelirious with enthusiasm over white haired, blue eyed, ruddy faced Gen. Hoyle with his sweeping white mustache, they had heard the recruiting squad of the Seventy-first Regiment sing the chorus of "It's a Long Way to Berlin, But We'll Get There." And they were just joining in.

As Irwin Kurtz, Chairman of Board No. 170, said, "It was a wonderful party."

(Reprinted from the N. Y. World, August 29)

Leo Feist, Inc., has secured the publication rights of "It's a Long Way to Berlin" and announces that it will be immediately published.—(Adv.)

BURLESQUE NEWS

(Continued from pages 15 and 29.)

IRWIN'S NEW SHOW IS THE BEST SINCE HIS FAMOUS "MAJESTICS"

Fred Irwin's Big Show, this week at the Columbia, is his best offering since the Majestics of nine years ago, which was conceded to be some show.

"Bill" is the title of the book. It is in two acts of twelve scenes, six in each part, staged and written by Leo McDonald with lyrics and music by Paul Cunningham and McDonald. Both of these young men deserve no end of credit for their endeavors, as they have given Fred Irwin a crackerjack book and pretty, catchy music.

There are fifteen principals with the show, nearly double the number carried by any other burlesque attraction. The scenery is bright in color, and artistically designed and painted.

The book tells a story of Shakespeare as he was and how it is thought he would be if he were alive and on Broadway today. Billy Wainwright gives a good impersonation of the famous bard. He has many witty lines.

Hilda Bertin is an excellent performer. She delivers her lines distinctly and can put numbers over splendidly. Her specialty with Wainwright went very big.

Leo Hayes and Sam Bachen divide the comedy honors. Hayes, in his eccentric make-up and clothes, looked funny. Bachen does several comedy characters. His "King Cole" is a clever black face role and his "German" is clean and well done.

Harry Burns handles his several character roles nicely getting the most out of his "rube" and "Hebrew."

Harry Howe is an exceptionally clever dancer. He also does a good black face as well as several other parts.

Virginia Irwin is a pretty ingenue who has a sweet voice and a pleasing personality. Her "Bogy Man" number with the chorus was nicely rendered. She wears some pretty gowns, also.

Adele Anderson is another young woman who has looks and can sing. All her numbers are offered with vim and feeling.

Helen Andrews is a lively soubrette, putting her numbers over with a snap, and punch that make her a favorite.

Grace Estelle, a shapely blonde, offers two songs in a manner that wins friends.

Marie Beaugard and Margaret Shane handle their respective roles with ease and render their numbers nicely.

Blanche Parquette was assigned one number Monday afternoon.

The chorus handle their numbers well and look nicely in the numerous changes of bright and pretty costumes.

The drinking scene, with Hayes, Bachen and Miss Beaugard, is well worked up and a funny bit.

Samaroff and Sonia offer a novelty to burlesque in a dandy specialty of Russian dances and a trick dog act. Samaroff does some good tumbling with one of the dogs.

King and King, a man and woman in a specialty, do some fine hand balancing and tumbling.

The Court Room scene, all done in ragtime, is a funny piece of business. The Exemption Board is another scene with many laughs.

The show is out of the ordinary, is free from suggestiveness, and will be a big money getter.

The cast, as it is, is too big for any burlesque show to carry and could be reduced without hurting the performance.

OVERWORK KILLED DRAMATIST

LONDON, Eng., Sept. 1.—At an inquest held into the death of Captain Basil Hood, the dramatist, who was found dead in his chambers on August 11th. Dr. Hood, a brother of the deceased, said that overwork, on the writings of Shakespeare, concerning which he believed he had discovered secret messages, was responsible for the captain's death.

HOLYOKE HOUSE OPENS

HOLYOKE, Mass., Aug. 31.—The Holyoke Theatre, under the management of Fred Sarr, opened last Monday for the season. This year the house will play attractions of the American Burlesque Circuit on Monday and Tuesday, road shows on Wednesday and vaudeville from Thursday to Sunday, inclusive. The vaudeville shows will be supplied by Thos. A. Kirby.

ROSIE DAVIS MARRIED

Rosie Davis, a member of Al Reeves Beauty Show, was married Aug. 23 to W. A. Gronning at the City Hall, Paterson, N. J. The bridegroom is a civil engineer of Auburn, N. Y.

The bride will remain with the show until the end of the season. A wedding trip will then be made to England, the former home of the bride.

TOM COYNE

Back Home at the Star Theatre, Brooklyn, All This Week, with "Some Babies" SOME SHOW EVERYTHING NEW

When Playing the Peoples Theatre, Philadelphia, 1912-14 E. Cumberland Street Half Block from Theatre Hot and Cold Water in Every Room European and American

MEYERS and SELTZER, Proprietors
ZEISSE'S HOTEL
PHILADELPHIA

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Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

THERE'S A REASON
When Playing Philadelphia Stop at
THE MARGARET 202 N. FRANKLIN STREET
MARGARET SHERIDAN, Prop.

STARS OF BURLESQUE

JAC **WOODS SISTERS** OLGA

With AL REEVES BEAUTY SHOW

MAYBELLE GIBSON
LEADS.
WITH AL. REEVES' BEAUTY SHOW

JOE **WESTON—SYMONDS** ALFARRETTA
MAIDS OF AMERICA SECOND SEASON

MIDGIE MILLER
AND THE
CHUCK **Callahan Brothers** EMMETT
Featured with Spiegel Revue

JOE LYONS
Singing—Dancing—Straight "Darlings of Paris"

"TINY" **DORIS De LORIS**
Mitey Dancer Sim Williams "Girls from Joyland"

MAE EARLE
Ragtime Whistling Jim Girl With Chas. Taylor's "Darlings of Paris"

DOLLY WEBB
Prima Donna "Darlings of Paris"

HELEN MORETTI

in a Novelty Singing Specialty

Now on Loew Circuit

Direction—Mandell & Rose

MARY DONOGHUE

Sparkling (Single) Songstress

Playing Loew Circuit—Thanks to Mandel and Rose

ED. F. REYNARD Presents
MLLE.**BIANCA**In a Series of Dramatic
Dance Poems.MLLE. BIANCA Presents
ED. F.**REYNARD**The Ventriloquial Comedian,
in "BEFORE THE COURT."**Minnie ("Bud") Harrison**

"The Girl From Dixie"

Direction Rose & Curtis

In Vaudeville

Mgr. Max Winslow

FREDERICKA SIMS

IN SONGLAND

IN VAUDEVILLE

FRED ROBB AND ROBERTSON ALICEIn Their Original Offering, "Back to Schooldays"
Direction of Thalheimer & Sofranski

In Vaudeville

FREDRIKS AND PALMER
Loew Circuit NowAMERICAN
REPRESENTATIVE
LOUIS PINCUSENGLISH
REPRESENTATIVE
WILLIE EDELSTEN**KENNEDY and KRAMER**

In DANCING ITEMS

Featuring MAUDE KRAMER (Ever See Her Dance?) Dir. CHAS. FITZPATRICK

TOM

NADA

KAY & BELLE

A Vaudeville Confection

JOE

MARGARET

COOPER & LACEY

Singing and Dancing

In Vaudeville

**SONG WRITERS
PERFORMERS**POEMS WANTED FOR PUBLICATION.
ORIGINAL ACTS. ALL KINDS TO ORDER.
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N. V. A.

LEW LEWIS

SECOND COMEDIAN

HUGHY BERNARD'S AMERICANS

Tenney

The vaudeville writer of vaudeville's best acts, sketches and monologues. If you owe yourself a good act, better let me write it for you now.

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Juveniles, Light Comedy. Leads. Joint only. Address, Frostburg, Maryland.

WANTED

BY RECOGNIZED MUSICAL COMEDY COMPANY

(Booked solid till next June.) Toe dancing trio; lady musical act and buck dancing sister team. All must do light work in chorus. State all and positively send photos, which will be returned. Address ROY BEVERLY, Butler Theatre, Butler, Pa.

AMINA

The Spanish Violinist

Booked Solid Playing Loew Time Management F. Walden Thank You!

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MOTHER MATHERSON**

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Around the Corner from Peoples Theatre

HILLMAN'S STOCK COMPANY

Wants A 1 Light Comedian and General Business Man, also Character Woman, both young, good looking; experience and ability, with feature specialties, single and double; change for week. Write full particulars. Join on wire. F. P. HILLMAN, Franklin, Nebr.

WANTED

Organized three-night or week stand Rep. Show, to put under complete canvas theatre outfit to play South. State full particulars as to rep. and company. Address CANVAS THEATRE, care Clipper.

WANTED

Rep. People in all lines (quick study), also Vaudeville Acts that have two or more specialties. (Give full description of acts). All give age, height, weight, lowest salary first letter, join on wire. Week stands. BEN TOY, Gen. Del., Penn Yan, N. Y., Sept. 3-8.

WANTED Rep. people with specialties, piano player and trap drummer, also stage manager with 3 good comedy bills. Make it low, you pay your own hotel. Belmont Bros., 64 Federal St., Providence, R. I.**CLYDE PHILLIPS**

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MABEL NAYNON'S BIRDS

Every person who sees this act on your program is a Self Advertiser. Why? Because it is the greatest troupe of performing birds in the world. It surprises them and creates talk. It's a drawing card. Try it and be convinced.



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PARTNER WANTED with small capital for interest in organization of a week stand Musical Comedy attraction (changing daily), or will arrange for a Rep-Musical Tab. Show (week stands) by a "Comedian-producer" with top-notch musical comedy scripts. Will also consider stock proposition. E. HART, 374 West 116th Street, New York.**THE GRAHAM STOCK CO. WANTS QUICK**

Ingenue capable of doing some leads. Gen. Bus. man to double piano and play Deagon unafon. Other useful people write. Those doing specialties given preference. Long season; salary sure. Address FRANK N. GRAHAM STOCK CO., Sept. 6-7-8, Grand Forge, N. Y.; Sept. 10-11-12, Prattsville, N. Y.

"BREAK THE NEWS TO MOTHER"

MOTION PICTURES

EXPOSITIONS FOR 1918 PLANNED

TWO SHOWS TO BE HELD

Two big motion picture expositions have been scheduled for 1918. This was decided at a joint meeting of the committee representing the National Association of the Motion Picture Industry, and the Motion Picture Exhibitors' League of America, held last week at the Hotel Astor.

The first exposition will be held here during February. The other will be tagged in Boston at the time of the annual convention of the National Exhibitors' League, beginning on July 14.

It has been two years since the motion picture industry has held an exposition in New York, and it is predicted that the proposed exposition will have the endorsement of every big producing and distributing corporation, as well as the supply and equipment companies.

Both expositions will be promoted and managed under the direction of a joint committee. This committee will probably be appointed within a couple of weeks, and then preliminary arrangements will be started for the New York convention. A building and a manager will be selected at an early date, it is reported.

The National Association of the Motion Picture Industry was represented at the meeting by President William A. Brady, ex-officio; Arthur S. Friend, J. E. Brulatour, William L. Sherrill, J. A. Berst, Gabriel L. Hess and J. H. Hallberg. The National Motion Picture Exhibitors' League was represented by Lee A. Ochs, president, ex-officio; Ernest H. Horstmann, Alfred S. Black, J. H. O'Donnell, Eugene M. Clark and Frank Eager.

FEATURE CORPORATION SUED

J. Young, a furniture dealer of the Bronx, failed to receive payment from the Eminent Features Corp. for the use of furniture in film productions made by them and instituted a suit in the Municipal Court against them obtaining a verdict for \$305.80 last week. The judgment was recorded in the office of the County Clerk of Bronx County by B. H. Levy, attorney for Young.

FOX PRESS AGENTS CHANGE

A. B. Bernd will return to the Fox publicity bureau at Los Angeles this week where he and Stuart Acheson will handle Fox publicity on the Coast. Abe L. Selig, who has been doing the Theda Bara publicity at the Coast studios, will return from there this week.

FOX MUST PAY JUDGMENT

Justice Erlanger, in the Supreme Court last week, refused to set aside the judgment granted T. R. Hart, by a jury last May, against the Wm. Fox Film Corp. As a result a judgment for \$2,910.17 has been filed in the County Clerk's office by Hart's attorney.

The suit was started when Fox, using a film version of "La Tosca," failed to pay \$2,500 to Hart for its use, according to an alleged agreement. Fox's defense was that Hart had no right to the title and therefore was not entitled to any compensation for its use on the film. Justice Erlanger, however, in a long opinion upheld the verdict of the jury in favor of Hart.

RAVER RESIGNS PRESIDENCY

Harry R. Raver tendered his resignation as president of Art Dramas, Inc. to the Board of Directors last week. His successor has, as yet, not been chosen. A. F. Beck, general manager of the Art Dramas, states that the resignation of Raver will have no effect upon the present business methods of the organization. Other business interests were given as the cause of Raver's resignation.

MUST PAY FOR LOST FILM

The Prudential Delivery Corp. will have to pay the Exclusive Features, Inc., \$115.23 for the loss of a case of film entrusted to them by the latter for delivery. The film is said to have been lost in transit. At the time the film was lost, the defendant gave the feature concern a note for \$100 to cover the cost of the lost film. It came back protested. The action in the Municipal Court was then begun.

ATTORNEYS SUE FILM CO.

Strauss, Reich and Boer, attorneys, obtained a judgment last week in the Municipal Court, against the Big Three Amusement Co. for \$532 for professional services rendered. The principal stockholders of this corporation are Fleishman and Goldreyer, who operated three theatres under the head of the defendant corporation.

WALTER SANFORD BACK

Walter Sanford, head of the Fox publicity department, returned from a trip through the West last Saturday and relieved Hamilton Thompson of the "reins" of the department. On Monday, Thompson left the publicity department for the executive department to become one of the aides to General Manager W. R. Sheehan.

800 INVITES FOR BRENON FILM

Herbert Brenon has issued eight hundred invitations for the initial presentation of "The Fall of the Romanoffs," to be given at the Ritz Carlton Hotel tomorrow evening.

SMITH WOULD OUST MAJOR FUNKHOUSER

STARTS ACTION IN CHICAGO

CHICAGO, Ill., Sept. 4.—Claiming that Major M. L. C. Funkhouser, second deputy superintendent of the Police of Chicago, has absolutely no legal right to censor moving pictures, Albert E. Smith, president of Greater Vitagraph, has started an action which, if successful, will put the Chicago censor out of business.

Major Funkhouser's refusal to issue a permit for the showing of "Within the Law" unless a number of eliminations are made in the picture is said to have aroused Smith's ire to the point of starting legal action.

Through his attorney, Lewis F. Jacobson, Smith has filed a petition for mandamus and questions Funkhouser's legal right to censor.

Before starting suit, on Thursday last, the Greater Vitagraph Company held a private showing of "Within the Law" at the Studebaker Theatre in Chicago. More than 1,200 of the most prominent residents of Chicago attended the showing, and after it the great majority declared that "Within the Law" was a splendid picture.

WILL DISTRIBUTE U. S. FILMS

The Universal Film Manufacturing Co. has signed a contract with the United States Department of Agriculture to distribute all motion pictures showing the activities and work of that department during the coming year. Many of these pictures have already been made, the Universal cameraman working in conjunction with the Government officials on the proposition. They are to be released every two weeks in serial form, beginning next month.

NEXT FAIRBANKS FILM PICKED

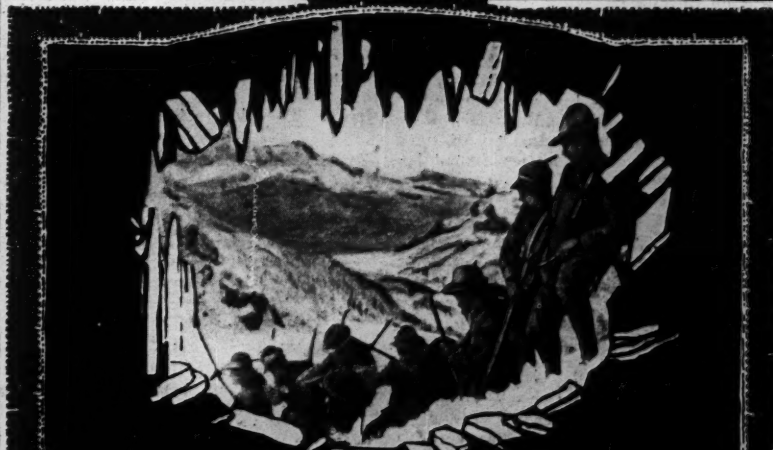
"The Man from Painted Post," which is the film version of Jackson Gregory's magazine story, "Silver Slippers," is the latest Douglas Fairbank's starring vehicle and will be released on the Arctcraft program in October. It will probably have its initial New York presentation at the Rialto Theatre.

ELSIE FERGUSON AT RIALTO

Elsie Ferguson, in her initial screen presentation "Barbery Sheep," is the attraction at the Rialto Theatre this week. A special musical program has been arranged by Musical Director Hugo Reisenfeld, for the occasion.

MARY PICKFORD AT STRAND

Mary Pickford, in "Rebecca of Sunnybrook Farm," is the attraction at the Strand Theatre, this week. It is a screen adaptation of the play by Kate Douglas Wiggin and Charlotte Thompson.



IT KEEPS
ON PULLING
The ITALIAN BATTLEFRONT

American Tour Under the Direction of
WILLIAM MOORE PATCH
For State Rights, Address
The Fort Pitt Corporation of Pittsburg
New York Office, 10th Floor, Times Bldg.
JOSEPH M. GAITES, Gen. Manager



WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present
CARLYLE BLACKWELL
JUNE ELVIDGE
With **ARTHUR ASHLEY**
in
"The Marriage Market"
Story by Clay Mantley
Directed by Arthur Ashley

ITALIAN FILM TEMPTS MANY SCALPERS

PLAYS TO \$2 TOP PRICE

A moving picture production, playing to a legitimate scale of prices—\$2.00 top—and then attracting such crowds that large numbers willingly paid scalpers, who plied their trade on all sides of the theatre, paying substantial premiums in order to gain admittance, has been the unusual spectacle provided by the official Italian war pictures, "The Italian Battlefront," which have just terminated a successful engagement at the Forty-fourth Street Theatre, New York. It is said that but one other film attraction was ever the object of such activity upon the part of the pasteboard hawkers, and that in that, the practice was encouraged by the promoters of the production.

In the instance of "The Italian Battlefront," however, the management went to unusual lengths to protect its patrons, both in cutting off the supply of the coupons, and in curtailing the presence of the scalpers in the vicinity of the theatre.

To accomplish the latter purpose, they adopted the rather unique idea of stationing a man with megaphone in front of the theatre, who, at frequent intervals, announced that only tickets purchased at the box office would be honored.

This expediency was employed out of a sincere endeavor to keep the prices at their proper levels, particularly in view of the patriotic character of the production.

The incident, however, is of more than passing interest and significance at this time, by reason of the announcement of several of the large moving picture theatre owners of the contemplation, or inauguration of higher scales of prices.

The continued maintenance of a legitimate scale by "The Italian Battlefront," would seem to indicate that whatever the experience of moving picture exhibitors of the past, the public today will not only pay the regular theatrical admission for a special moving picture production of decided appeal, but give bonuses in addition, if necessary.

RIOT OVER SUNDAY SHOW

DEWEY, Okla., Aug. 27.—A Sunday theatre crowd interfered with the arrest of L. A. Ramsey, manager of the moving picture theatre here, last night, when County Attorney A. C. Harrison and Deputy Sheriff A. E. Dunlap stopped the show. The arrest of Ramsey was ordered by the county attorney on a charge of operating his show on Sunday, but there is no ordinance forbidding Sunday theatres in Dewey and such a demonstration occurred that Harrison called for police protection. The chief of police refused assistance, explaining it was "not his affair." It was the second clash within a week between county authorities and Dewey citizens over Sunday amusements.

ROMAINE FIELDING DIVORCED

MINNEAPOLIS, Minn., Aug. 30.—Mabel Vann has been granted a divorce from Romaine Fielding, the popular screen actor. By the terms of the decree Mrs. Fielding is restored the use of her maiden name Van Valkenburg. She has been appearing until recently with Fisk O'Hara, but at present is living in retirement with her brother in Minneapolis.

"NARROW TRAIL" NEARLY READY

"The Narrow Trail," the first of the William S. Hart pictures under the direction of Thos. H. Ince to be released on the Artercraft program, is near completion at the Lasky studios in Hollywood, Cal. The film will be released on the October program.

NEW NESBIT FILM STARTED

Evelyn Nesbit, her son, Russell Thaw, and forty other players, have gone to the Adirondacks to make a photoplay entitled "The Greater Love" under the direction of Julius Steger.

NEW SLACKER FILM SHOWN

WASHINGTON, Aug. 30.—"The Man Without a Country," a new multiple photoplay, was shown tonight for the first time, being presented in the National Sylvan Theatre, at the base of the Washington Monument. The picture, which was made by the Thanhouser Film Co., is offered by the Jewel Productions for a nation-wide patriotic campaign and aimed particularly at the army draft shirker. Permission to use the Sylvan Theatre had heretofore been refused by the Government authorities, but a permit was granted tonight for the holding there of a patriotic rally under the auspices of the Bureau of Commercial Economics of the Department of Public Instruction. The picture will be shown throughout the country as a warning to slackers.

U. S. AGENTS HOLD FILM SINGER

Ettore Parmegiani, a female impersonator and singer in motion picture theatres, was arraigned last Wednesday before United States Commissioner S. M. Hitchcock on the charge of having violated the Federal White Slavery law. In the complaint, made by Special Agent Pignuolo, of the Department of Justice, Parmegiani is accused of having taken Caterina Mazzio, eighteen years of age, from this city to Philadelphia, on July 15 last. When arraigned Parmegiani waived examination and was held in \$2,500 bail for the Grand Jury.

CUMMINGS ENTERING VAUDEVILLE

Irving Cummings, who has long been a popular screen actor, has temporarily forsaken the silent drama for vaudeville, and signed a contract with B. S. Moss last week to tour the Moss Circuit, opening at the Hamilton Theatre the first three days of the week beginning Monday, September 10, in a sketch entitled "Breaking Out of the Movies."

NEW WARREN FILM NEARLY READY

Edward Warren gave a private showing of his newest film production last Friday for the benefit of directors and cameramen. Warren will personally do the cutting and editing and expects to have the picture ready for a trade showing within two weeks. The picture is as yet unnamed.

KELLERMANN ACTS FOR CHARITY

BAR HARBOR, Me., Sept. 2.—Annette Kellermann, who is here with the William Fox Company making "Queen of the Sea," gave an exhibition of diving and swimming for charity at the Bar Harbor Swimming Club last week. About \$5,000 was raised.

VANDIVERT BACK IN NEW YORK

R. M. Vandivert, vice-president and general manager of the Peter Pan Film Corporation, has just returned from a trip covering the distribution centres of the country.

FAMOUS PLAYERS GET CHAUTARD

Emile Chautard has been engaged by the Famous Players-Lasky Corporation to direct Lina Cavalieri in her first picture for the Paramount Program.

CINCINNATI

Frank Bernhardt, Coney Island musician, suddenly finds himself a "musical inventor." A little article in the CLIPPER regarding his "wind-ukelele" has brought scores of inquiries, one from the leading musical instrument company in the country.

Ed. Kelly, stage manager; Ed. Nicholson, property man, and Cliff Redmond, electrician, will again be the big noises back stage at the Lyric when the season opens September 9th with "Nothing But the Truth."

Lily and Howard Hafford, brother and sister, Cincinnati singers, have made their professional debut in a Gus Edwards company, which soon will start on the Keith time.

Paul Hillman, treasurer of the Lyric Theatre, is spending his vacation at Les Cheneaux, Mich. His new assistant, W. M. Uhrig, is in the box office.

VAUDEVILLE BILLS

(Continued from Page 25)

W. V. M. A. CIRCUIT

CHICAGO, ILL.

Windsor (First Half)—Johnny Singer & Dancing Dolls—Earl & Sunshine—Lottie Williams & Co.—Tabor & Green—Azard Bros. (Last Half)—Johnson & Wells—Milton & Lazar—The Brads. Avenue—Chong & Moey—Geo. MacFadden—Dorothy Hays & Co.—Vine & Temple—Vernon Five. (Last Half)—Barber & Jackson—Bijou Minstrel Misses—Madison & Winchester—Azard Bros. Kedzie—Karl Emmy's Pets—Ray & Emma Dean—Lincoln, U. S. A. (Last Half)—Ernetta Asoria & Co.—Earl & Sunshine—Lottie Williams & Co.—Vine & Temple. Wilson—Count Peronne—Hilton & Lazar—The Brads. (Last Half)—Ray & Emma Dean—Tort's Novelty.

ASHLAND, WIS.

Royal (Friday and Saturday—Last Half)—The Shorts—The Hilliers—The Aldeans.

ALTON, ILL.

Hippodrome—Luckie & Yost—Espe & Dutton. (Last Half)—Hector—Four American Beauties.

BELOIT, WIS.

New Wilson (Last Half)—Arthall Valli & Co.—Cleveland & Dewry—Song & Dance Revue.

BILLINGS, MONT.

Babcock (First Half)—Swain's Pets—Three Dixie Girls—Little Caruso & Co. (Last Half)—Willie Smith—Davis & Kitty—Sam Harris—Charles Wilson.

BUTTE, MONT.

People's (First Half)—Matilda & Corpus—Hughes Sisters—Eldredge, Barlow & Eldredge—Sam K. Otto—Rief & Murray—Nola's Dogs. (Last Half)—The Salesman and the Model—Prince & Crest—Frick & Adair—Tom Lindsey's Lady Bugs—Wells & Rose—Three Melvins.

CANTON, ILL.

Princess (Last Half)—Klippel Bros.—Moran Sisters—Janis & West—The Halkins.

COUNCIL BLUFFS, IA.

Nicholas (9-10)—Foster, Walker & Hurley. (11-12)—Chas. & Madeline Dunbar. (13-14-15)—Ray Bruce & Fay—Wilfrid Du Bois.

CECIL RAPIDS, IA.

Majestic—Kremka Bros.—Eastman Sisters—"Southern Serenade"—Demarest & Collette—Olga Mishka Co. (Last Half)—Rettler Bros.—Chong & Moey—Vernon Five—The Veterans.

EAST ST. LOUIS, ILL.

Erbers—Paul Petching & Co.—Floyd, Mack & Maybelle—Weber, Beck & Fraser. (Last Half)—Countess Verona—Willing & Jordan—Fisher, Lucky & Gordon—Page, Hack & Mack.

FOND DU LAC, WIS.

Idea (First Half)—The Serenaders. (Last Half)—Paul Kelli—Ingalls & Duffield.

FORT DODGE, IA.

Princess (First Half)—The Wonder Dog—Rae Bruce & Fay—Ives, Leahy & Farnsworth—Mudge, Morton Trio. (Last Half)—Carl & Inez—"What Every Man Needs"—June Mills—Aristo Troupe.

GREAT FALLS, MONT.

Palace—"The Salesman and the Model"—Prince & Crest—Frick & Adair—Tom Lindsey's Lady Bugs—Wells & Rose—Three Melvins. (Last Half)—Van Zorn & Ammer—Two Ovandos—Kranz & La Salle—J. Edmund Davis—Lyceum Four.

IOWA CITY, IA.

Englert (Last Half)—Haley & Haley—6 Hawaiian Serenaders—Rosalie Asher—Casting Campbells.

KENOSHA, WIS.

Virginian (First Half)—4 Marks Bros.—Curley & Welch—Mary Evans. (Last Half)—Mlle. Lingarde—Malumby & Musette—Alleman & Nevins—Capps Family—Halliday & Willette.

LINCOLN, NEBR.

Orpheum (First Half)—La Toy Bros.—Bodway & Edwards—Morgan & Gray—Hopkins & Axtell—The Flying Venus. Lyric (First Half)—Hall & Guilda—Morris & Allen. (Last Half)—Herron & Arnsman—Chief Little Elk & Co.

LEWISTOWN, MONT.

Judith (First Half)—Van Horn & Ammer—Two Ovandos—Kranz & La Salle—J. Edmund Davis—Lyceum Four. (Last Half)—Willie Smith—Davis & Kitty—Sam Harris—Charles Wilson.

MASON CITY, IA.

Regent (First Half)—La Toy Bros.—Kawana Bros.—Haley & Haley—Four Musical Lunds. (Last Half)—Ogden & Benson—Chas. & Madeleine Dunbar—Aerial Bartlett.

NORTH YAKIMA, WASH.

Empire—Sunday and Monday—(First Half)—Mille Du Bois' Pets—Stewart & Earl—Two Pearsons—Marie Dufour—Ebner & Reusch—Blanche Alfred & Co. Friday and Saturday—Frank Wilbur & Co.—Keeler & Belmont—Two Specks—Princeton Five—Austin & Bailey—"Girl in the Moon."

OMAHA, NEBR.

Empress (First Half)—Carl & Inez—"What Every Man Needs"—June Mills—Fred & Albert. (Last Half)—Superba's Vision—Carter & Waters—Morris & Allen—Four Musical Lunds.

OSHKOSH, WIS.

Majestic (First Half)—Paul Kelli—Ingalls & Duffield. (Last Half)—The Serenaders—Monarch Dancing Four.

OAKLAND, CAL.

Hippodrome (First Half)—Poskey & White—Hobson & Beatty—Tom Brown's Blackface Revue—Merkit Abondhill—Mastros & Co.—Two Edwards. (Last Half)—Wolgate & Grille—Simms & Wardfield—Harry Dixon—Gibson Girls—Christie & Griffin—Herbert & Dare.

COMPANY ROUTES

(Continued from Page 27)

CIRCUS AND WILD WEST

Barnes, Al. G.—Watonga, Okla., Sept. 5; Anardarko, Okla., 6; Waurika, Okla., 7; Bowie, Tex., 8; Fort Worth, Tex., 10; Dallas, Tex., 11; Mexia, Tex., 12; Navesota, Tex., 13; Brenham, Tex., 14; Houston, Tex., 15. Hagenbeck-Wallace—Lincoln, Neb., Sept. 3-7; Atchison, Kan., 8. La Tena's—Parsons, W. Va., Sept. 3; Keyser, W. Va., 4; Hancock, Md., 5; Westminster, Md., 6; Middletown, Del., 7; Chestertown, Del., 8. Ringling Bros.—San Jose, Sept. 4; Stockton, 5; Fresno, 6; Visalia, 7; Bakersfield, 8. Sun Bros' Circus—Corning, Ark., Sept. 6; Walnut Ridge, 7; Searcy, 8; Heber Springs, 9. Shipp & Feltus—En route through South America. Permanent address, Rivadavia 835, Buenos Aires. Willard, Jess. & Buffalo Bill Show—Indianapolis, Ind., Sept. 3; Tipton, 4; Frankfort, 5; Marion, 6; Richmond, 7; Rushville, 8.

TABLOIDS

Amick's, Jack, Pennant Winners—Folly, Oklahoma City, Okla., indef. American Musical Revue (Oscar Green, mgr.)—Worcester, Mass., week Sept. 3; Leominster, Mass., week Sept. 10; Fitchburg, Mass., week Sept. 17. "Liberty Maids" (Jack Ripper, mgr.)—Liberty Theatre, Wirt, Okla., Sept. 3-8. La Monte & Vernon Co.—Savoy, Duluth, Minn., indef. McLeod's, Arthur, Isle of Roses—Augusta, Kan., Sept. 3-8. "Northland Beauties" (James Arnold, mgr.)—Anniston, Ala., till Sept. 8. "Palm Beach Girls" (Bob Schafer, mgr.)—Tent, Macon, Ga., indef. "Submarine Girls" (Mersereau Bros.)—Lebanon, Pa., Aug. 27-Sept. 10. Tucker's, Les, Reno Girls—Lyric, Hopewell, Va., indef. Zarrow's American Girls—Hippodrome Theatre, Marietta, O., Sept. 3-8; Columbia Theatre, Ashland, Ky., 10-15. Zarrow's Zig Zag Town Girls (Jack Fuquay, mgr.)—Palace, Clarksburg, W. Va., Sept. 3-8; Grand Grafton, W. Va., 10-15.

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Playing Rep. through Wisc., Minn., Ill. and Mich. Prop. man to do bits and one or two specialties. State everything first letter. PLATTEVILLE, WIS., WEEK OF SEPT. 3.

MADGE EDISON STOCK CO.

Can place Experienced, Competent Repertoire People (with specialties preferred), Juvenile Man to play some characters. All around Comedian, Character Man, General Business Man to handle props. Character Woman, General Business Woman, and a Live Agent. Week stands. State all with lowest salary. FOREMAN AND MORTON, Mgrs., Hotel Pontiac, 52d St. and Broadway, New York City.

Rite Frum Bethil, Mane, By Heck! LOOK! MANAGERS LOOK!

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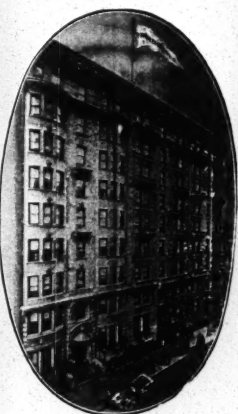
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